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A COMPARATIVE STUDY OF YOUTH'S VALUES AND PERCEPTIONS OF SOCIETY AS PORTRAYED IN SELECTED YOUNG ADULT NOVELS OF THE 1950s AND THE 1970s

by

© ELIZABETH F. HILL

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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MASTER OF LIBRARY SCIENCE

1984

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research, for acceptance, a thesis entitled A Comparative Study of Youth's Values and Perceptions of Society as Portrayed in Selected Young Adult Novels of the 1950s and 1970s, submitted by Elizabeth S. Hill in partial fulfilment of the requirements for the degree of Master of Library Science.

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ABSTRACT

This study examines two groups of novels (ten popular young adult novels from the 1950s and ten popular young adult novels from the 1970s) to determine the values and perceptions of North American society as held by the protagonists of these novels, and to discover if these values and perceptions changed over the 20 year period between 1950 and 1970.

This was done by examining in each novel: the protagonists' views of society and their perceived place in that society; the intellectual and physical characteristics of the protagonists; the role of religion and moral codes; the role of the family; the role of school and education; the problems faced by the protagonists and the methods employed by the protagonists to solve their problems. The conclusion of this thesis describes these differences and suggests that while the values held by the protagonists in the two groups of novels remained relatively constant, a much more negative view of society was held by the young adult protagonists of the 1970s than was held by the young adult protagonists of the 1950s. Finally, the possibility of relating these results to the readers of the novels is discussed.

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CHAPTER I

INTRODUCTION

> Literature, though it may also be many other things, is social evidence and testimony. It is a continuous commentary on manners and morals. Its great monuments, even as they address themselves to the eternal existential problems which are at the root of the perennial tensions between men and their society, preserve for us the precious record of modes of response to peculiar social and cultural conditions.[1]

In realistic fiction written for young adults authors portray specifically defined individuals as protagonists, and the society to which those protagonists respond. This is done in as accurate and honest a way as possible. The novelist, then, presents a record of the times, however narrowly it is glimpsed by the individual protagonist.

This thesis examines twenty popular young adult novels to determine the values and perceptions of North American society as held by the protagonists of those novels, and attempts to discover if these values and perceptions changed over the twenty year period between 1950 and 1970. This comparative analysis is achieved by examining in each novel:

a) the protagonists' views of society and their perceived place in that society (including settings, socio-economic status, images of authority figures);

b) the intellectual and physical characteristics of the protagonists (including physical beauty, race, athletic ability, academic performance and career expectations, hobbies, use of language);

c) the role of religion and moral codes;

d) the role of the family (including family size, portrayals of parents);

e) the role of school and education (including images of teachers);

f) the problems faced by the protagonists and the methods employed by the protagonists to solve the problems.

These categories were arrived at by considering the definitions of culture put forth by various anthropologists such as Edward B. Tylor, A. L. Kroeber, Clyde Kluckhohn, John Friedl and summarized by Lewis A. Coser. Coser, following the lead of the eminent British anthropologist, Edward B. Tylor, defines culture as "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society".[2]

For the purposes of this study adolescents, youth and young adults refer to teenagers in senior high or of senior high school age (15-18 years/grades 10-12). "Young adult literature" and the "junior novel" are two terms used interchangeably and mean literature that young adults read. In this study most of this literature was written especially for a teenage audience, although some adult novels which were widely read and enjoyed by young adults have also been included.

Choice of Books

The sample for this study consists of twenty young adult novels. The books chosen are those that, according to reader interest surveys, were popular with senior high school students in the 1950s and the 1970s. (The first group of ten books was popular with senior high school students in the 1950s; the second group of ten books was popular with senior high school students in the 1970s.) The time span between the two groups of novels is therefore approximately one generation. These novels were all published in the United States but were read extensively in Canada.

The individual titles included in the study were arrived at by comparing a variety of reader interest surveys and related resources and selection tools commonly used by public and school librarians. For each time period, the ten books that were most frequently listed in these sources were selected for this study. The books chosen were popular with both boys and girls. That is, the study is not limited to either popular girls' books or popular boys' books. Works chosen were limited to one per author, and specific genres (such as westerns, mysteries, historical novels, romances) were avoided. This is because realistic fiction more directly reflects the current social values of the society it portrays, and other genres such as mysteries or westerns tend to emphasize plot; the emphasis in this study is on character development.

Tables 1 and 2 detail the recurrence of each title in the selected surveys and selection tools. It is not claimed that the twenty books selected for this study are absolutely "the most popular" young adult novels of the time periods. The researcher examined studies and resources available at the University of Alberta, and it is possible that additional studies would indicate that other novels attained higher appeal. However, it is felt that while popularity is essential to this study, whether or not the novels can be dubbed "the absolute most popular" is irrelevant. The publishers of the books were contacted to acquire such information (for each book) as number of years in print, number of copies sold, number of reprints, translations, paperback editions. Unfortunately, the information received covered only six of the twenty books included in the study.

TABLE 1
LIST OF BOOKS POPULAR IN THE 1950S AND THE STUDIES IN WHICH THEY WERE LISTED

(Complete references to the studies are marked with * in the bibliography)

	Powell, 1951	Fenner, 1957	Magaliff 1964	Carlsen, 1967	Dunning, c1959	Sarkissian, 1972	Donelson, 1980	Shapiro, 1980	Hackett, 1977	Published in paper-back	Made into movies	Wilson's senior high school catalogue	Books in print
Annixter, Swiftwater (1950)				x		x	x			x	x	x	x
Cavanna, Going on sixteen (1946)	x	x	x	x	x		x					x	x
Daly, Seventeenth summer (1942)	x	x		x	x	x	x			x		x	x
du Jardin, Double date (1951)		x	x		x					x		x	
Felsen, Hot rod (1950)			x	x	x	x	x			x		x	x
Salinger, The catcher in the rye (1951)				x			x	x	x	x		x	x
Smith, A tree grows in Brooklyn (1947)				x			x	x	x	x	x	x	x
Stolz, The sea gulls woke me (1951)		x	x		x	x	x			x		x	x
Tunis, All-American (1942)		author ment'd		x	x	x	x					x	
West, Cress Delahanty (1945)		author ment'd		x				x		x		x	x

TABLE 2

LIST OF BOOKS POPULAR IN THE 1970S AND THE STUDIES IN WHICH THEY WERE LISTED

(Complete references to the studies are marked with * in the bibliography)

	Campbell, 1972	Alm, 1974	Jenkinson, 1974	McKenzie, 1976	Donelson, 1976	Crow, 1976	Burdenuk, 1978	Carlsen, 1980	Jenkinson, 1980	Donelson, "Honor sampling" in Literature for today's young adults, 1980	Donelson, "Recommended titles" in Literature for today's young adults, 1980	Shapiro, 1980	Sarkissian, 1981	YASD Best books	Published in paperback	Made into movies	Wilson's senior high school catalogue	Hackett, 1977	Books in print
Go ask Alice (1971)	x		x	x	x	x	x	x	x	x			x	1971	x	x	x	x	x
Childless, A hero ain't nothin' but a sandwich (1973)					x			x		x	x	x	x	1973	x	x	x		x
Cormier, The chocolate war (1974)					x			x		x	x	x		1974	x		x		x
Greene, Summer of my German soldier (1973)								x			x	x	x		x	x	x		x
Hinton, That was then, this is now (1971)	x		x	x	x	x		x		x	x		x	1971	x		x		x
Kerr, Is that you, Miss Blue? (1975)					x			x		x	x	x		1975	x		x		x
Peck, Are you in the house alone? (1976)								x	x	x	x	x	x	1976	x	x			x
Raucher, Summer of '42 (1971)	x	x		x	x	x		x			x		x		x	x	x	x	x
Segal, Love story (1970)	x	x	x	x		x		x	x		x		x		x	x	x	x	x
Zindel, Pardon me, you're stepping on my eyeball! (1976)									x		x		x	1976	x		x		x

Literature Search

A survey of the secondary literature in the field of young adult reading has revealed an extensive and widely varied range of study. Dorothy Matthews (1976) categorized the writings about adolescent literature into three general types: articles that stress reader response, practical articles, and articles centering on the books themselves. For the purposes of this review of the literature, the same categories will be used.

Numerous articles stressing reader response to young adult literature have appeared throughout the decades. These descriptive (and often prescriptive) articles include reading interest surveys, lists of popular titles, and reviews of new books which anticipate reader response. Despite their uncritical nature, these studies were indispensable in determining the popular books of each period used in this study--the 1950s and the 1970s. Notable examples include the studies of Gene Burdenuk (1978) and Dave Jenkinson (1976) and Reading interests of children and young adults, compiled by Jean Spealman Kujoth (1970).

The second category of the secondary literature consists of functional works containing numerous methods and ideas for integrating junior novels into classroom activities. These informative articles often focus on successful teaching units, and descriptions of reading programs. Many of these works comment upon the literary qualities and value of young adult novels. One such example is Sheila Schwartz's Teaching adolescent literature: a humanistic approach (c1979), in which she separates various contemporary young adult novels into thematic units on the outsider, minorities, regions and locales, teenagers and sex, violence, family lifestyles, and science fiction as prophecy. Each chapter discusses the presentation and value of pertinent novels and provides bibliographies of related works. Literature for adolescents: selection and use, edited by Richard A. Meade and Robert C. Small (c1973) contains an entire chapter devoted to the classroom use of young adult literature. In "The role of the junior novel: the teacher's stake" (p.212) Dwight L. Burton (1966) discusses the place of the junior novel as transition literature and its value in teaching students such literary techniques as plot, character, and theme.

Matthews's third category includes articles centering on the books themselves. The articles in this category focus on different aspects of young adult literature. One area of concern is young adult literature as a genre. Included are articles defining, condemning and defending the genre. Edith Kromer (1965) discusses the purpose of young adult literature and criticizes the junior novel for not demanding discipline, discrimination or value judgements. Vivian J. MacQuown and Virginia Westphal (1964) criticize and defend the junior novel. MacQuown attacks the young adult novel for limited scope and stereotyping, while Westphal defends the genre by citing several examples of positive reader responses. Westphal raises an interesting point: that audiences of the 1950s identified personally with the problems, characters, and situations in the novels of Betty Cavanna and others. If audiences really did identify with the characters of the novels of the 1950s, it indicates that the books of the 1950s reflected the reality of the readers of the time. From the vantage point of the 1980s, such articles provide food for thought and a basis for contemporary criticism of the young adult novel.

Other articles deal with sources and influences in the young adult literature genre, often detailing the literary history of the field. S. G. Shaw (1983) traces notable patterns in junior novels, referring to an emerging stream of social consciousness in the 1960s and 1970s and emerging conservatism and bigotry of the 1980s.

Kenneth Donelson (1977) discusses the change in types of young adult novels by comparing the popular novels of the 1940-1960 period with those of the 1970s. In determining what is good in young adult novels Donelson emphasizes four essential themes--humanity's essential and eternal loneness, the need for love and companionship, the need for hope and the search for truth, the need for laughter. He states that young adult literature of the last decade has become more honest and sensitive to reality.

Other articles explore the relationship between authors and their works. Often a work is analyzed in the light of an author's total output and such elements as style and themes are examined. Cecile Magaliff analyzes the works of Betty Cavanna, Stephen Meader, Phyllis Whitney, Mary Stolz, Rosamond du Jardin and Henry Gregor Felsen in six separate chapters in The junior novel: its relationship to adolescent reading (c1964).

Richard Peck (1981) describes his attitude towards the novel and in doing so, reinforces the basic premise of this thesis: "In reaching for a book, the young are looking for characters they can befriend, characters they can become. They're looking for situations, too, situations more stimulating and more reassuring than their own lives . . . In books, young readers want problems to which they can aspire" (p.20).

Still other articles give exclusive coverage to a single junior novel. Rebecca J. Lukens (1983) analyzes The member of the wedding using Erikson's traits of adolescence in order to determine what a valid portrait of the adolescent in literature is. Such articles provide a critical approach to the study of adolescent literature, and provide insights into novels of the genre, thus helping establish a sound knowledge of the genre.

Another aspect of the secondary literature is the identification of patterns and themes in young adult novels. Frequently, several books are examined for recurring elements. Barbara Martinec (1971) identifies four characteristic elements of formula fiction--type of situation, pattern of action, character roles and relationships, and settings.

Several doctoral dissertations discussing the genre of young adult literature have also appeared. In 1959 Stephen Dunning surveyed librarians and identified the most popular writers of junior novels. Upon analysis, he discovered that themes centered on personal and family problems, and, according to his rating, that Maureen Daly's Seventeenth summer and Mary Stolz's To tell your love and The sea gulls woke me rated the highest in literary quality. Dunning also found that the majority of the junior novels were popular with junior high school students as opposed to senior high school students. In the same year Dwight L. Burton published Literature study in the high schools in which he observed that junior novels of that period tended to emphasize personal and family problems of adolescents; that junior novels were generally shorter and more easily read than adult novels; that certain taboos such as teenage pregnancy, premarital sex, and death were strictly observed and that authors often dealt superficially with adolescent characters. He also commented upon persistent didacticism, celebration of middle-class oriented conformity and the rigid pattern of third-person narration.

Arthur Daigon (1966) analyzes the freely selected romance literature readings of students in a suburban junior high school on Long Island to determine the patterns of behavior and situations, the values they assume and their thematic preoccupations. He concludes that the novels for girls lay great stress on personality, while the boys' novels discourage individual behavior and punish violations of the social norms.

In 1974 Al Muller compared recent trends in fiction for young adults with a 1967 study by James E. Davis. Muller found that although the themes (growing up) remained the same the problems of the protagonists differed, with those of the later group including pregnancy, violence, drugs. Muller also noted a trend away from the contrived happy ending; he also noted more taboo violations in the later group of novels. Muller concurred with Davis that adolescent novels usually endorse traditional standards and values (education, the traditional family unit, condemnation of alcohol, violence, drug abuse). Both noted a trend away from "hard core" didacticism (although the novels were obviously concerned with "teaching") and a tendency to use characters from the middle and lower-middle class and urban settings. Unlike Davis, Muller also found that the more recent adolescent protagonists solved their problems without parental help because the parents were often incapable of lending assistance.

Dwight L. Burton (1983) discusses the popular authors of the 1940s and the 1950s, and makes a comparison with the present generation. Similarities include the emphasis on the personal problems of the protagonists and the shorter length and lower readability level of the genre when compared with adult literature. Although Burton notes differences between his two groups in the treatment of taboos, didacticism, point of view, and conformity, he stresses that the junior novel remains basically hopeful and positive.

A study of prevalent themes provides a means of conveying information about society. These studies deal with reality as portrayed in young adult literature and provide insight into values and norms. Maia Pank Mertz (1978) discusses eight realistic novels and evaluates them to determine whether they present deviant and subversive values or traditional, conservative values. She concludes that "what appear to be ostensibly controversial books are, essentially, works that emphasize traditional attitudes and values" (p.102). Although Mertz does not compare books of different periods, her study provides some basis of comparison for this thesis.

Other studies in this area include those of Steve Roxburgh (1978) and W. Bernard Lukenbill (1974). Roxburgh draws parallels between the topics of the 19th and 20th centuries and finds a difference in the point of view. W. Bernard Lukenbill examines 50 titles for descriptive data on father-family interpersonal relationships and behaviour. Lukenbill found stable overall family units, and predominantly white, middle-class and professional- or business-career oriented fathers who assumed the traditional role of breadwinner and who lacked identity with their children.

M.H. Chaudoir (1981) studied the treatment of single-parent families in contemporary realistic young adult fiction (1969-1974) and concludes that in the 1964-68 period death caused the incomplete family unit, while in the 1969-74 period divorce and desertion resulted in one-parent families. Chaudoir also states that while single-parent families in the sample usually perform the standard functions of intact families, stereotyping, particularly of female roles, is evident. Although there was no real comparative element in this study, it provided good background reading for this thesis.

Other studies of themes include those undertaken by Ruth Stein, Keith W. Kraus, Anita Kurth, and Lillian B. Wehmeyer. Ruth Stein (1976) examines the image of the adolescent heroine from 1964 to 1973. She concentrates on the problems faced, themes, settings, and race of protagonists, and finds increasingly pessimistic conclusions, first-person narration and books more journalistic than literary. Keith W. Kraus (1981) notes that novels of the 1970s are more realistic and contain plot situations revolving around a wider variety of handicaps than novels written prior to the 1970s. Anita Kurth (1982) examines 21 contemporary realistic novels for family structure and characterizations and finds the relationships between adolescent boys and their parents to be overwhelmingly negative. Lillian B. Wehmeyer (1983) examines the treatment of religion in world-future novels for young people and states that more than two thirds of a sample size of 225 novels made no mention of religion and where it was mentioned, contemporary mainstream religions were omitted.

Thus, the three categories of secondary literature all provide information required for the completion of this study. The articles stressing reader response were necessary in determining which books to include in this study. The practical articles provided interesting background reading and some insights into the possible uses of young adult literature. The third category, articles centering on the books themselves, provided the researcher with background information on the genre, critiques of the genre, and interesting comments on characteristics of novels within the genre. Although many of the articles dealing with predominant patterns and themes in young adult literature are not directly related to this thesis, they often indirectly offer a basis for comparison of the results of this study. Some of the articles actually compare the same time periods but focus on different concerns. Many others examine one aspect of the elements discussed in this thesis and thus provide some useful background information. This thesis, which belongs in the third category of secondary literature, attempts to fill an apparent gap by examining youth's views of society and their values as portrayed in young adult literature of the 1950s and of the 1970s.

CHAPTER II

THE PROTAGONISTS' VIEWS OF SOCIETY & THEIR STATUS IN THAT SOCIETY

The settings of the novels, the socio-economic status of the protagonists and their parents, and the authority figures presented in the novels establish the society within which the young adult protagonist must interact. The extent to which the novels advocate conformity to societal pressure also reflects the values held by the protagonists. This chapter attempts to determine whether there is a difference between the two groups of protagonists in terms of their societal view, as well as their perceived status in that society. It attempts also to determine the extent to which they value society and are prepared to sacrifice their individuality to fit in with it.

Settings of Novels

TABLE 3
URBAN VS. RURAL

1950s

RURAL & SMALL TOWNS	URBAN
All-American Cress Delahanty Double date Going on sixteen Hot rod The sea gulls woke me Seventeenth summer Swiftwater	The catcher in the rye A tree grows in Brooklyn
8	2

1970s

RURAL & SMALL TOWNS	URBAN
Are you in the house alone? Go ask Alice Is that you, Miss Blue? Pardon me, you're stepping on my eyeball! Summer of '42 Summer of my German soldier	A hero ain't nothin' but a sandwich Love story That was then, this is now The chocolate war
6	4

Table 3 shows an important difference, with double the number of urban settings occurring in the 1970s than in the 1950s. In addition, none of the protagonists of the 1970s are country people, while three of the protagonists of the 1950s actually live on farms: Cress Delahanty lives with her parents on their fruit farm situated near a small urban center, Tenant, in southern California; Julie Ferguson and her father in Going on sixteen live on a farm outside a small town, Meadowbrook; the Calloways live in the woods adjacent to Swiftwater, a backwoods settlement in northern Maine.

Both That was then, this is now and The chocolate war, two novels of the 1970s, have been placed in the "urban" category. While these two novels are not set in large centers like New York, they nonetheless are characterized by a faster life style and more of a "large city" atmosphere than the novels (in both groups) that are placed in the "rural/small town" category; that is, there are large city amenities such as city buses as well as a more prevalent sense of anonymity, characteristic of larger places. Of the remaining novels in the rural/small town category, Angie Morrow's description of Fond du Lac in Seventeenth summer fits any of them: "[Fond du Lac] isn't such a small town--we have at least eight churches, three theaters, and a YMCA--but everyone seems to know everything about everyone else".[3] The remaining books in the urban categories are all set in New York: Francie Nolan of A tree grows in Brooklyn lives in a tenement district of Brooklyn and Benjie Johnson of A hero ain't nothin' but a sandwich lives in Harlem; Holden Caulfield in The catcher in the rye. and Oliver Barrett in Love story live in somewhat more affluent areas than Francie Nolan and Benjie Johnson.

There is virtually no difference in leisure time entertainment between the two groups of novels. The teen-agers go to movies, school-sponsored dances and athletic events, drive around and meet at the local teen hang-outs--drugstores (1950s) and pizza parlours (1970s).

Protagonists' Socio-economic Status

The following tables set forth the socio-economic status of the protagonists, with Table 4 focussing on income groups and Table 5 disclosing the occupations of protagonists' parents.

Table 4 on Page 18 indicates great similarity between the two groups of novels in socio-economic status of the protagonists. By far the majority of the protagonists (seven books from the 1950s and seven books from the 1970s) can be described as middle class--neither rich nor poor. Jean Campbell of The sea gulls woke me refers to herself as "the member of a just-comfortable family which pays its bills, but plans for payment" (SG,58), a description which fits most of the other protagonists' financial positions. These families live in nice but modest homes similar to that of Edna Shinglebox in Pardon me, you're stepping on my eyeball!: "It was plain and simple; a split-level ranch, just like every other house on the block; it was very middle-class . . ." (PM,95). The furnishings are tasteful and the protagonists dress nicely, but do not dominate in the world of fashion. In Summer of '42 Hermie wears his bathing suit two seasons, and in Going on sixteen Julie Ferguson dresses for parties in a formal bought two years previously. The Howard twins in Double date dress nicely in hand-knit sweaters and home-made dresses, Jean Campbell's mother makes her clothes, and in Seventeenth summer Angie Morrow's mother remakes

TABLE 4
PROTAGONISTS' SOCIO-ECONOMIC STATUS

1950s

Upper	Upper Middle	Middle	Lower
	The catcher in the rye	All-American Cress Delahanty Double date Going on sixteen Hot rod The sea gulls woke me Seventeenth summer	Swiftwater A tree grows in Brooklyn
-	1	7	2

1970s

Upper	Upper Middle	Middle	Lower
Love Story		Are you in the house alone? The chocolate war Go ask Alice Is that you, Miss Blue? *Pardon me, you're stepping on my eyeball! Summer of '42 Summer of my German soldier	A hero ain't nothin' but a sandwich Pardon me, you're stepping on my eyeball! That was then, this is now
1	-	7	3

*Pardon me, you're stepping on my eyeball! has two protagonists, who are in different socio-economic groups.

TABLE 5
PARENTS' OCCUPATIONS

1950s

University	Non-university
Mr. Campbell--tax consultant Mr. Caulfield--corporation lawyer Mrs. Howard--interior decorator Mr. Perry--unknown/some type of firm (has attended Yale University)	Cam Calloway--hunter/trapper/guide Mr. Delahanty--fruit farmer Mr. Ferguson--farmer Mr. Morrow--travelling salesman Mr. Nolan--singing waiter when employed Mrs. Nolan--janitress
4	6

1970s

University	Non-university
Alice's father--dean of political science Mr. Barrett--lawyer Mr. Osburne--architect before becoming unemployed Mr. Renault--pharmacist	Hermie's father--salesman Mr. Bergon--owner of department store Mr. Brown--researcher with questionable qualifications Butler Craig--maintenance man Mrs. Douglas--unknown Rose Johnson--seamstress & pt. time caterer Mrs. Mellow--unemployed Mr. & Mrs. Shinglebox--owners of florist shop
4	9

old clothes for Angie. In Go ask Alice, Alice sews her own clothes and Gail Osburne in Are you in the house alone? dresses nicely but not extravagantly.

Jerry Renault of The chocolate war and Ronald Perry in All-American both attend private, but not exclusive, schools. Jerry's is a school "dedicated to preparing young men from middle class homes for college [and] there are no rich men's sons [there]" (CW,25). Ronald Perry's school requires a $1000.00 tuition, a fair sum for the 1950s, but his family still does not have money to burn: "It was hard work to make a thousand dollars, no matter what your dad did" (AA,47).

For most of these middle-class protagonists, life involves some scrimping and saving. Gail Osburne's father loses his job and her mother has to go out to work. Julie Ferguson is often hard up. On different occasions she foregoes lunch at school in order to use her lunch money to buy art supplies as well as her bus ticket to Philadelphia. Nevertheless, there is no question of being deprived of a good education because of lack of funds, unlike the situation Bud Crayne is faced with in Hot rod if he does not win the Roadeo scholarship.

Although the majority of the protagonists fit into the middle class category, both groups of novels contain similar proportions of poor protagonists. In general, the 1970s poor are economically wealthier than the 1950s poor. The indigent protagonists of the 1970s live in small and unlovely homes in slum districts, but they never go hungry. When Bryon Douglas's mother is ill in That was then, this is now, Bryon has to buy second-hand clothes and he refers to a "shortage of food".

However, Bryon secures a job at a supermarket and his earnings together with Mark's loot enable the two boys to provide adequately for themselves.

In the novels of the 1950s the lower income families do not fare so well. The Calloways live in a small gray cabin and make their own clothes and eat food obtained by hunting and gardening. Nevertheless, they have a difficult time making payments on their hundred-acre tract of land and hunger is not unknown to them: "Ma turned on him. 'Meat now, but what about later? S'pose we might's well make it a picnic, now we got it, even if we take our belts in come midwinter'" (SW,48). Bucky's mother later mentions that the family has only a small debt at the general store because they "went real lean through the fall" (SW,49). Although the Calloways never starve, they do lose their home when the bottom drops out of the fur market.

But even the Calloways are better off than the Nolans in A tree grows in Brooklyn. The Nolans, unlike the Calloways, are not in a position to grow or hunt for their food and are always hungry: "they were so hungry that they ate everything on the table and digested it too, during the night. They could have digested nails had they been able to chew them" (TG,44). Their staple is stale bread fried in bacon fat or baked with a tomato sauce and only on Saturdays do they eat meat. Nonetheless an unappetizing meal is better than no meal at all, a too-frequent occurrence in the Nolan family:

> When money gave out and food ran low, Katie and the children pretended they were explorers discovering the North Pole and had been trapped by a blizzard in a cave with just a little food. They had to make it last till help came. Mama divided up what food there was in the cupboard and called it rations and when the children were still hungry after a meal,

> she'd say, 'Courage, my men, help will come soon.' When some money came in and mama bought a lot of groceries, she bought a little cake as celebration, and she'd stick a penny flag in it and say, 'We made it, men. We got to the North Pole' (TG,185).

Each of the two groups contains one novel about wealthy protagonists. Holden Caulfield's father is a successful corporation lawyer:

> My father's quite wealthy, though. I don't know how much he makes--he's never discussed that stuff with me--but I imagine quite a lot. He's a corporation lawyer. Those boys really haul it in. Another reason I know he's quite well off, he's always investing money in shows on Broadway (TC,107).

Holden's parents live in a large apartment (complete with a maid) in New York and Holden himself attends (and is expelled from) several expensive private preparatory schools. Holden dresses well and possesses expensive accessories: "[My suitcases] came from Mark Cross, and they were genuine cowhide and all that crap, and I guess they cost quite a pretty penny" (TC,108).

In Love story Oliver Barrett is a member of a very wealthy and well-established Boston family: "For it is my special albatross to be related to the guy that built Barrett Hall, the largest and ugliest structure in Harvard Yard, a colossal monument to my family's money, vanity and flagrant Harvardism" (LS,4). His family home is an estate complete with servants and his family boasts an impressive pedigree (LS,45). Once married and then estranged from Oliver's parents, Oliver and Jenny briefly descend to the middle-class when Oliver fails to receive a scholarship. Jenny supports the two of them on a small salary while Oliver attends law school. However, once Oliver graduates, he earns a high salary and all is well once again.

Views of Society

Table 6 displays the various authority figures found in the novels. Several titles are not mentioned because authority figures were not in evidence. The abbreviations in Table 6 are explained in the notes on Page 132.

TABLE 6
IMAGES OF AUTHORITY FIGURES

1950s

CATEGORIES	NEGATIVE	POSITIVE	MIXED
DOCTORS			TG
POLICE	SW	HR,TG	
LIBRARIANS	TG		

1970s

CATEGORIES	NEGATIVE	POSITIVE	MIXED
DOCTORS		AH,AY	
POLICE	AY,PM,TT	SGS	AH
WARDENS/ MATRONS	SGS		
LAWYERS	SGS	AY	
SOCIAL WORKERS	AH		

It is very difficult to compare the views of society held by the protagonists in the two groups of novels. Certainly, Table 6 illustrates that the protagonists of the 1970s are more aware of and come into contact with more elements of society than do the protagonists of the 1950s, who interact infrequently with the different authority figures.

Thus, fewer authority figures occur in the novels of the 1950s. In addition, certain authority figures such as the police are more negatively viewed by the protagonists of the 1970s than the protagonists of the 1950s. This indicates that protagonists of the 1970s had a more negative societal view than did protagonists of the 1950s.

The only really negative perception of society occurs in a novel of the 1970s, A hero ain't nothin' but a sandwich. Benjie's picture is that of an unfriendly society, which offers no refuge to those who are tired or confused, but not yet in serious trouble:

> When you cut [school] you got to go someplace, and it's hard to sit in some abandon apartment buildin that's ratty-smellin and cold. If you try to get into a pitcher show, they will turn you away if it's a weekday and before three o'clock, that's cause they can lose they license. If you go in the park and try to sit it out in the cold, the plainclothesmen might pick you up. They got plainclothes and uniform fuzz who do nothin but go round the park and see who they can catch that might be up to somethin. They will pick you up and ask how come you not in school. The Black ones do it just like the white. Carwell say a pig is a pig no matter what color. So you kinda lost if you cuttin and got no place to wait it out till after three (AH,65).

Jimmy-Lee Powell, Benjie's former best-friend, repeats the image of the unembracing and unsupportive society, wishing that "there was some place to go to without being in trouble" (AH,84).

Ironically, of course, it is because Benjie has been chased away from the parks and the picture shows, that he ends up with the drug crowd, hooked on heroin. It is only when Benjie is in serious trouble that society extends friendly and sympathetic gestures, which Benjie rejects as insincere:

> Answer me this: If somebody stomp you down and cuttin your air off so you can't even breathe your breath, you think they gonna let up just cause you cryin bout the stompin they puttin on you? Hell, no! Lass thing the society can do for me is to boo-hoo and come on with that sorry-for-you talk (AH,10).

Another novel of the 1970s which recognizes the tragic aspects of society is Is that you, Miss Blue?, which includes a token mention of the handicapped. A major character in the novel is the deaf (but privileged) Agnes Thatcher, who, while she cannot hear, lacks any other physical defects, is intelligent, beautiful, and has well-informed wealthy parents. Kerr's description of Agnes becomes unrealistic, however, because one would expect such an excellent lip reader as Agnes to be able to produce more coherent English than she does (Agnes shouts "GITE" instead of "good night"; "OWWWWL" instead of "hello" and "LO LEET YOU" instead of "pleased to meet you" (IT,41)). As well, Agnes's reading ability rivals that of the hearing characters and her excellent written English borders on the incredulous. Thus, because of Agnes's positive attributes and her ability to completely overcome her handicap she ceases to credibly represent the underprivileged.

Of the authority figures appearing in both groups of novels, the most frequently encountered and described is the policeman, who receives, for the most part, positive portrayals in the novels of the 1950s and negative portrayals in the novels of the 1970s.

Betty Smith and Henry Felsen are particularly kind to their policemen. The policemen in A tree grows in Brooklyn are generous, understanding, clever, thoughtful, friendly, effective and upstanding citizens. Sergeant Michael M^{c}Shane, the officer in the precinct in Francie Nolan's neighbourhood, is almost overdone. An Irish immigrant, he married the daughter of his landlords when she became pregnant with another man's baby. He is always kind to children and when the naive Francie has gambled away all her Mattie Mahoney Association tickets, M^{c}Shane understandingly provides her with more so that she can enjoy the excursion like the other children. Another character describes M^{c}Shane: "They call him the Honest Cop. The party has its eye on him. It wouldn't surprise me if he was put up for Assemblyman" (TG,157). Smith implies here that at least some policemen are dishonest, but she does not include any such disreputable constables in A tree grows in Brooklyn.

Similarly, Ted O'Day in Hot rod receives kind treatment from Henry Felsen. That O'Day is concerned, clever, stern but understanding, is evident in this discussion with Bud after the Trenton run:

> 'We could pop you in jail, fine you, and take away your license, and you'd be punished. But you'd still feel that you had shown us all where to get off. You and your kind of driving would be big stuff around here, and you'd be a hero because you weren't caught on the road. The more you were punished, the more the kids would think we were picking on you because we couldn't catch you. I know how kids think' (HR,88).

Together with Mr. Cole the schoolteacher, O'Day assumes responsibility for Bud and succeeds in transforming Bud into a careful driver as well as a mature individual capable of accepting both responsibility and guidance.

Unlike the novels of the 1950s, the novels of the 1970s contain unfavourable policemen. The only policeman to receive a positive portrayal in the latter group is Sheriff Cauldwell, in Summer of my German soldier. Patty Bergen thinks of him as "this man of power who didn't like to hurt" (SGS,170). Cauldwell is kind as well as authoritative, as shown in the following passage when Patty is being escorted out of Jenkinsville by the F.B.I.:

> 'Jew Nazi-lover!' screamed the minister's wife.
>
> Tires screeched to a stop. A car door opened and Sheriff Cauldwell shouted, 'Get away from that car. What's the matter with you folks, anyway?'
>
> People slowly moved away from the car, crowding into a huddle on the sidewalk. Sheriff Cauldwell opened the back door of the car for me, and then, whipping out a small black Bible from his shirt pocket, he pressed it into my hand. 'Times when I was down this helped lift me up. God bless you' (SGS,191).

However, most of the policemen in the novels of the 1970s are described in negative ways. At best these policemen are ineffectual. At worst they are corrupt, insensitive and totally unconcerned with right and wrong. Both Walter (the pusher) in A hero ain't nothin' but a sandwich and Marsh in Pardon me, you're stepping on my eyeball! refer to policemen accepting bribes. Marsh takes Edna to a private club which serves minors and mentions that "the police get paid off not to bother the joint" (PM,64). Walter claims that he stays in business by paying off the police:

> Talk bout pushin, I'm pushin for cops, when you get right down to it. You heard me! . . . I got to hustle ten bags before I can pay the fuzz five singles, dig? . . . No, I didn't say all cops; all I can tell bout is who I pay . . . What I know is I got cops pimpin off me (AH,60).

The police in That was then, this is now are both impotent and inhuman. Bryon relates how when he was thirteen he became intoxicated one night and was picked up by two policemen, taken to the other side of town, slapped around and left there (TT,29).

Gail Osburne in Are you in the house alone? also has an unpleasant experience with the Oldfield Village police. Peck describes the police chief as "big-billed and bull-necked" (AY,108) and depicts him as insensitive, boorish and even brutal in his reaction to Gail's explanation of the rape:

> 'Okay, honey. I think I got the drift of it now.' He rubbed the back of his big neck and took a deep breath. I barely sensed that he was playing his role for the benefit of the younger cop. 'Let me run it back for you. A friend of yours--I'm not saying it's your boyfriend--a good-looking kid like you knows plenty of boys. Anyway, this particular one drops by where you're baby-sitting. He knows you're there because you sit regular. And you and him talk on the phone--keep in touch.'
>
> 'It's just the two of you together. The little kids are asleep upstairs. There's nothing much on TV. You start horsing around a little, completely innocent. All you kids do it. Then you lead him on a little, and he gets--over-heated. Tries to get you to do what you don't want to do. Or let's be honest about it. He gets you to do what you both want to do, but you're a nice girl and don't give in that easy.
>
> 'So maybe there's some rough stuff. The two of you tussle around a little, and you bump your head. So here you've got you this nasty cut on the head and how are you going to explain that to your folks? So you kind of build up a story around it. That about the way things went?' (AY,111).

The chief's callous reaction is particularly horrifying in view of the terror, humiliation and helplessness experienced by Gail before, during and after the rape. Even when Gail names Phil Lawver as the rapist, the police chief refuses to believe her: "The chief looked very weary then, and disgusted. 'Honey, you're just asking for trouble. You know that?'" (AY,112).

In comparison, the representatives of the law in Swiftwater seem almost, but not quite, harmless. Fonse Turner, the Game Warden and Town Marshal, is inexcusably corrupt. He betrays his position as Game Warden by allowing tycoons like Mr. Fretcher to exceed their hunting limits. Mr. Fretcher explains reality to a horrified and devastated Cam Calloway:

> 'If we beat the law now and again, we do it legal--no danger to us or to you, understand? Just for your peace of mind, your Game Warden, Fonse Turner, is a close friend of mine. He'll look the other way when we're around; he knows which side his bread is buttered' (SW,215).

Moreover, in his capacity as Town Marshal, Turner abuses his position by entering into a partnership with the corrupt Mr. Shattuck and profiting by foreclosing on the Calloways:

> Ahead of [Bucky] was a great gap in the woods where no gap had been before, wide and white and spectral-looking in the pale wash of moonlight. It was a fresh cutting of hundreds of prime trees. Trimmed logs lay piled and ready for hauling beside the road, a big truck-trailer standing there too with a sign on it: SHATTUCK & TURNER LUMBER COMPANY. So that was the cute of Shattuck's play that day at the cabin while Fonse Turner waited in the car. Already the two were fattening off the land Cam had lost (SW,162).

Even Sol Yorke, Swiftwater's Justice of the Peace, is somewhat helpless. Yorke's unsuccessful investigation into Cam's death meant that those whose greed, stupidity and lawlessness victimized Cam, were able to leave Swiftwater without so much as a rap on the knuckles.

The other authority figure that occurs in both groups of novels is the doctor. There is very little difference, as far as positive portrayal goes, between the two groups. The doctors who treat Francie Nolan, Gail Osburne and Benjie Johnson are concerned, kind and very supportive individuals. However, the doctor innoculating the school children in *A tree grows in Brooklyn* is unsympathetic, intolerant and thus inhuman. He is obligated as part of his internship to devote time to the free clinics, and he does not try to hide his disgust and intolerance of the Brooklyn inhabitants. He is revealed to be insensitive to the needs of deprived humanity by his comparison of Brooklyn to Purgatory and his intention of "going into a smart practice in Boston when his internship [is] over" (TG,123).

Other societal elements receiving treatment only in the novels of the 1970s are social workers, lawyers, witches, and, in *A hero ain't nothin' but a sandwich*, the anti-establishment drug pusher, Walter.

Society's authorized counselors, the social workers, are not highly thought of by the characters in *A hero ain't nothin' but a sandwich*. Butler Craig, Benjie's step-father, is particularly critical; social workers are incapable of offering him any adequate solutions. When a social worker tells Butler that Benjie needs exposure to "colored movie stars and great sports figures" (AH,125), Butler explodes:

> 'Some these big-time, celebrity-high-lifers can't take care-a themselves, they in as much trouble as you and Benjie. You gotta learn to identify with *me*, who gotta get up to face the world every damn mornin with a clear head and a heavy heart. Benjie once told me a hero ain't nothin but a sandwich--and you say a hero is a celebrity! Listen to *my* credentials; then

> maybe you can pin me on a hero button. I'm supportin three adults, one child, and the United States government on my salary . . . and can't claim any of em for tax exemption. So, explain me no heroes. Yeah, and some-a our neighborhood success stories are livin offa Benjie's veins, while they ridin round in limousines and grandstandin to win everybody's admiration! (AH,125).

Jimmy-Lee Powell thinks social workers are parasites, and like Butler, feels that they do not address the issues:

> A social worker is somebody who makes they bread and fame offa other people's troubles. Lotta people plannin to make it as a social worker, cause the field is so wide-ass open, and trouble, accordin to Benjie's grandma, is somethin that's sure gonna last always. Hell, I could be a social worker myself! When a junkie gets real messed up, the thorities send them into talk groups to get talked to. What you think they talkin bout? Just tellin how they papa and mama don't understand, and they also be saying "ghetto" and things like that. Benjie gonna be brainwash with that crap (AH,25).

The incompetent social worker is also present in Pardon me, you're stepping on my eyeball!. When the school psychologist fails to make progress with Marsh, Edna turns to the unorthodox Miss Aimee, a dirty witch who has cockroaches crawling through her cleavage. It is Miss Aimee who possesses clear understanding and hands Edna the key that is to unlock Marsh's problem:

> See, the problem is when a kid--no matter what age they are--has their parent kick the bucket, they've got to be able to break down and cry and to know that the person is dead. . . . The trick is, you've got to get the person to tell someone else that their beloved is dead. . . . just telling someone isn't enough. They've got to do some kind of symbolic act. They've got to come up with some kind of ritual. The person's got to lay the whole death trip on to some kind of object, or some kind of action . . . See, [guilt] is usually the main reason why someone can't admit another person's dead (PM,161).

Lawyers interact with Patty Bergen in Summer of my German soldier and Gail Osburne in Are you in the house alone?. Gail's lawyer, Mr.

Naylor, is knowledgeable, understanding and completely honest with Gail. He tells her:

> 'you're the injured party, however the law would look upon you. Even if you decided against telling me to try for an arrest, that doesn't wrap things up. You're going to have to be very strong. You're going to have to live in a town where Phil Lawver is walking around free. You're going to have to put up with the attitudes of other people--including the people who love you. And however positive your outlook, you're going to face a lot of changes, in other people and yourself' (AY,119).

In contrast, Patty Bergen's lawyer is a coward, offers Patty no solace, and unsuccessfully defends her.

Conformity of the Protagonists

The extent to which the novels advocate conformity reflects the extent to which the protagonists value individuality. Table 7 on page 33 indicates which novels emphasize the need to conform.

Both groups of novels in general contain protagonists who are outsiders--either physically (newcomers to a school or community) or mentally. Alienation, however, in the novels of the 1950s, is often resolved because either the protagonist begins to conform in some way or, as in Swiftwater and All-American, society bends to the will of the protagonist. However, the novels of the 1970s do not stress the need to conform. Instead, the protagonists must come to terms with their individuality in spite of a hostile or unbending society.

TABLE 7
NOVELS ADVOCATING CONFORMITY

1950s		1970s	
Conformity	Non-conformity	Conformity	Non-conformity
All-American	The catcher in the rye	Go ask Alice	Are you in the house alone?
Cress Delahanty		Summer of '42	The chocolate war
Double date			A hero ain't nothin' but a sandwich
Going on sixteen			Is that you, Miss Blue?
Hot rod			Love Story
The sea gulls woke me			Pardon me, you're stepping on my eyeball!
Seventeenth summer			Summer of my German soldier
Swiftwater			That was then, this is now
A tree grows in Brooklyn			
9	1	2	8

In The sea gulls woke me Stolz describes Jean Campbell as an individual who quietly goes her own way: "[Jean] didn't want at all to identify herself with [Mona], but she was still Jean, who made up her own mind, and there was something about Mona Fitzgerald she liked already" (SG,65). However, Jean concludes (probably rightly) that only conformity will increase her popularity:

> Jean wondered how in the world she'd ever expected to get along with people, to be popular or well-sought. If you never make an effort to learn any of the things people are interested

> in, if you just sit like Griselda with monumental patience that gives nothing, then why should people cry for your company? She had to learn to dance, and to play bridge. There were probably a dozen other things she could profitably study, and after that perhaps she'd cease to be something bounded north, east, south and west by a school reading list and her own shyness (SG,142).

The Nolans in A tree grows in Brooklyn are also individualistic:

> The Nolans were individualists. They conformed to nothing except what was essential to their being able to live in their world. They followed their own standards of living. They were part of no set social group. This was fine for the making of individualists but sometimes bewildering to a small child (TG,137).

This non-conformity (particularly when Katie, Francie's mother, puts kerosene in Francie's hair and hangs garlic around her neck to discourage lice and disease) does nothing to enhance Francie's popularity with other children her age:

> The other youngsters avoided her because she talked funny. Owing to Katie's nightly reading, Francie had a queer way of saying things. Once, when taunted by a youngster she had retorted, "Aw, you don't know what you're saying. You're jus' full of soun' 'n' furry siggaflying nothing" (TG,93).

It is not until Francie conforms and joins the factory girls in laughter that she begins to make friends. Angie Morrow in Seventeenth summer was also a social outsider because she attended a private girls' school and did not date. She therefore felt uncomfortable and out-of-place in the teen hang-outs. She belongs only when, like everyone else, she has a steady boyfriend.

In Swiftwater the Calloways not only live outside the town, but are spiritually removed from it as well. They are laughed at and ridiculed by the townspeople who generally feel that "the woods [have] closed in on the Calloways" (SW,9). The animosity and social barriers increase when the Calloways and the residents of Swiftwater disagree over the importance of a geese sanctuary as opposed to free-for-all slaughter. Yet the conflict is resolved when society finally accepts the Calloways' sanctuary. Thus peaceful coexistence and cooperation are the products of society conforming to the Calloways' way of thinking. The same sort of societal change occurs in All-American when the school accepts Ronald Perry's point of view and plays football in Chicago instead of the racist Miami.

Holden Caulfield is the only protagonist of the 1950s who declines to conform even when there is no possibility of society changing its point of view. Holden is a physical outsider in the sense that school authorities repeatedly expel him. But it is Holden's mental attitude and tendency to spot and deplore hypocrisy which separate him from everyone else. However, Holden makes no promises to turn over a new leaf--his independence remains intact:

> A lot of people, especially this one psychoanalyst guy they have here, keeps asking me if I'm going to apply myself when I go back to school next September. It's such a stupid question, in my opinion. I mean how do you know what you're going to do till you do it? The answer is, you don't. I think I am, but how do I know? I swear it's a stupid question (TC,213).

Of the novels of the 1970s, Hermie, in Summer of '42 is one of the few protagonists to conform, possibly because the novel ostensibly occurs in the 1940s. Thus Hermie, while a protagonist of the 1970s, more closely resembles the protagonists of the 1950s by sacrificing some individuality in order to maintain popularity. However, the same is not true for Summer of my German soldier where Patty Bergen, like the majority of the protagonists of the 1970s, does not conform.

Patty Bergen is an outsider both because she is Jewish in a Gentile (but not gentle) world and because her loyalties to the human race are greater than her loyalties to her community. Patty, who had few friends to begin with, has even fewer by the time it is discovered that she harboured a Nazi fugitive. When the discovery is made, Patty's community, and her country, turn against her, and she is sent to a reformatory as a traitor. Patty maintains her individuality in reform school by her actions and her interests: "[The newspaper subscription] was the something good (instead of always the something bad) that set me apart. I wasn't like them, like the others, and the paper was proof of that" (SGS,213). Thus Patty's non-conformity in the reformatory is presented as a positive quality.

Other novels of the 1970s containing non-conformist protagonists who are outsiders include Are you in the house alone?, Pardon me, you're stepping on my eyeball!, Is that you, Miss Blue?, That was then, this is now, and The chocolate war. In Are you in the house alone?, Gail Osburne, after living several years in Oldfield Village is still considered a newcomer:

> You had to live here for a century or two in order to belong, but I thought of how we city people outnumbered the locals now: from the Lawyers at one end of the social scale to the Pastorini's somewhat below the middle and right down to the Shulls at the bottom. Our name for the natives was townies, but I never used it on Steve (AY,22).

Gail becomes much more of an outcast after she is raped. Yet she copes without surrendering her personality. She refuses to hide at home and returns to school much sooner than her parents wish. Moreover, she matures to such an extent that she, unlike most of Oldfield Village's teenagers, no longer dislikes being seen in public with her parents.

Marsh Mellow and Edna Shinglebox in Pardon me, you're stepping on my eyeball! are also outcasts; they both have psychological problems and are in a special group therapy session run by the school psychologist. In fact, Marsh was first attracted to Edna because "she looks as freaky and depressed as [Marsh is]" (PM,3). Nevertheless, no apologies are made for being different and Marsh and Edna approach their problems in unorthodox ways and do not appear to have reached the conclusion that happiness and self-confidence are products of conformity.

Flanders Brown, in spite of her loneliness, does not compromise her beliefs in Is that you, Miss Blue? by joining Carolyn Cardmaker's atheists' club, and she comes to understand her mother's need for individuality and self-fulfillment. Bryon Douglas, in That was then, this is now, follows his conscience by helping the police convict Mark on drug trafficking charges. Hinton shows that non-conformity often leads to confusion, but that individuality and trueness to oneself are truly positive attributes.

Alice, who, in Go ask Alice, does not feel she belongs anywhere, is unusual because outwardly she often does conform and her conformity leads her into trouble. Alice's desire to belong results in her introduction to drugs, which eventually kill her.

Jerry Renault in The chocolate war is also a non-conformist. However, his individuality causes his demise when the intolerant society decides to crush him. At the end of the novel Jerry stresses the importance of conforming: "Don't disturb the universe, Goober" (CW,248). However, Jerry's conversion to conformity is a tragedy. Cormier, unlike Mary Stolz in The sea gulls woke me, does not really support conformity. Jerry's reversal from a staunch believer in independence to an advocate of compliance is Jerry's failure while Jean Campbell's compromise is Jean's success.

While Chapter Two demonstrates a similarity between the two groups of novels in terms of the societal status of the protagonists, it also shows differences in the protagonists' views and expectations of their society as well as the extent to which they feel compelled to conform to that society. The socio-economic status of the protagonists in both groups is predominantly middle-class and the protagonists appear neither to expect nor to value great wealth.

Another similarity between the two groups is that the protagonists of each time period are outsiders in some way. However, while the protagonists of the 1950s conform to ameliorate their social positions, the protagonists of the 1970s do not conform to societal pressure. This reflects a stronger sense of individuality on the part of the protagonists of the 1970s and a belief that a secure social position is not worth the sacrifice of originality.

The two groups of novels also differ in settings and contact with authority figures. The novels of the 1950s contain more pastoral settings than the novels of the 1970s. Accompanying this change in the novels from more rural settings to more urban settings is the greater awareness of and less satisfactory contacts with various authority figures on the part of protagonists of the 1970s. Thus protagonists of the 1970s have a less naive and trusting societal view than protagonists of the 1950s.

CHAPTER III

THE INTELLECTUAL AND PHYSICAL CHARACTERISTICS OF THE PROTAGONISTS

Young adult readers are usually not interested in dull, ugly protagonists. The protagonists who stimulate an interest in young adult readers often possess admirable qualities and involve themselves in desirable and exciting leisure activities. Chapter III examines the physical and intellectual characteristics of the protagonists to detect differences between the novels of the 1950s and the 1970s.

Physical Characteristics

Cultural Backgrounds of the Protagonists

Table 8 on page 41 exhibits the cultural heritages of the protagonists. In this table protagonists have been placed in the "White Anglo-American" category if they display no appreciable characteristics of a different culture.

Table 8 shows a difference between the two groups of novels in the cultural backgrounds and habits of the protagonists. While most of the protagonists in both groups are white Anglo-American, two important exceptions occur in the novels of the 1970s. Benjie Johnson and Patty Bergen are set apart; Benjie because he is a Black American who questions and distrusts the white world, and Patty because her family is Jewish. These exceptions represent a trend away from stereotyped white Anglo-American protagonists.

TABLE 8
CULTURAL HERITAGE

1950s

White Anglo-American	Other
Bucky Calloway (Swiftwater)	
Jean Campbell (The sea gulls woke me)	
Holden Caulfield (The catcher in the rye)	
Bud Crayne (Hot rod)	
Cress Delahanty (Cress Delahanty)	
Julie Ferguson (Going on sixteen)	
Penny Howard (Double date)	
Angie Morrow (Seventeenth summer)	
Francie Nolan (A tree grows in Brooklyn)	
Ronald Perry (All-American)	
10	-

1970s

White Anglo-American	Other
Alice (Go ask Alice)	Patty Bergen (Summer of my German soldier)--Jewish
Hermie (Summer of '42)	
Oliver Barrett IV (Love story)	
Flanders Brown (Is that you, Miss Blue?)	Benjie Johnson (A hero ain't nothin' but a sandwich)--Black American
Bryon Douglas (That was then, this is now)	
Marsh Mellow (Pardon me, you're stepping on my eyeball!)	
Gail Osburne (Are you in the house alone?)	
*Jerry Renault (The chocolate war)	
Edna Shinglebox (Pardon me, you're stepping on my eyeball!)	
9	2

*Although Jerry Renault's name is French, Jerry retains no recognizable vestige of the French culture.

Physical Attributes

The protagonists in both groups are almost all handsome people. The girls are all attractive without being outstandingly beautiful. Even Patty Bergen, who is too thin and whose nose is too long, has beautiful naturally wavy auburn hair and gives promise of future beauty. The boys are described as tall and good-looking: Oliver Barrett is 5'11", Jerry Renault is 5'9" at 14 years of age, Bryon Douglas is almost 6', Holden Caulfield is 6'2 ", Bucky Calloway is 6'. Not only are the protagonists attractive people, but so are the people they date: Bridie Mellott (Bucky's girlfriend) and LaVerne Shuler (Bud's girlfriend) are the prettiest girls in Swiftwater and Avondale. Sandra Fuller in All-American is pretty and Jack Duluth in Seventeenth summer, Bayard Noonan in The sea gulls woke me, and Mike Bradley in Double date are all tall and handsome.

Athletic Abilities

Many of the protagonists are good athletes. Of the protagonists of the 1950s, Ronald Perry in All-American plays football and baseball; Bucky Calloway in Swiftwater is an excellent hunter/trapper/fisher/woodsman; Julie Ferguson in Going on sixteen and Cress Delahanty swim, compete on their respective school track teams, play hockey and basketball; Angie Morrow in Seventeenth summer swims and cycles; Jean Campbell in The sea gulls woke me swims and plays volleyball; Holden Caulfield in The catcher in the rye golfs, plays tennis, swims, rollerskates and cycles.

Of the protagonists of the 1970s, Oliver Barrett in Love story plays hockey as well as squash; Hermie in Summer of '42 plays football, baseball, basketball and competes on his high school track team; Jerry Renault in The chocolate war plays high school football; Bryon Douglas in That was then, this is now plays pool and neighbourhood football games; Patty Bergen in Summer of my German soldier likes to swim and cycle.

Intellectual Characteristics

Academic Performance

All of the protagonists are intelligent and perceptive about themselves and others, thus showing maturity, insight and rationality. Most of them excell in their school work. For some of the female protagonists good school grades are the direct result of unpopularity. In Double date Penny Howard is studious, but her popular twin, Pam, never brings books home and relies on Penny to tutor her so that she knows just enough "to get by". Jean Campbell in The sea gulls woke me is quiet, thoughtful and observant and does well in school "because there wasn't much else to do" (SG,3). Ronald Perry in All-American, Oliver Barrett in Love story, Alice in Go ask Alice, Bryon Douglas in That was then, this is now, and Gail Osburne in Are you in the house alone? are all "A" students.

Hermie, described by his friend Oscy as "sensitive and poetic" (S4,246) in Summer of '42, is good in art (S4,248) and in math (S4,165), and he also writes poetry. Angie Morrow's scholastic achievements are not mentioned in Seventeenth summer; nor are Bucky Calloway's in Swiftwater. But Angie is on her way to college and Bucky's parents want him to continue with his schooling because he has already "learnt all's to be learnt at Swiftwater Grade School" (SW,27).

Cress Delahanty and Francie Nolan of A tree grows in Brooklyn are bright literary types who are both in college at very young ages. Cress and Patty Bergen of Summer of my German soldier pursue knowledge in much the same manner; they both read dictionaries. Cress, at age twelve, reads Shelley (CD,6) and Patty, at age twelve, is also reading adult literature:

> Over a table, a sign decorated with a painted Teddy bear said CHILDREN'S BOOKS. Some were books that I had long ago passed through. A Treasury of Mother Goose and Beatrix Potter's The Tale of Peter Rabbit. Then there were the Bobbsey Twins and Winnie-the Pooh. On the next table were stacks of the Hardy Boys and good old Nancy Drew. Her father is a hot-shot lawyer, but it takes Nancy to solve all the mysteries.
>
> It was in the adult section that I found the books I wanted to take home. The Best Stories of Guy de Maupassant and another collection by O. Henry. Goldsmith's had some good books, beautiful books, and five dollars would buy two or three (SGS,117).

However, Cress appears to do very well in school, while Patty does poorly.

Patty Bergen and Holden Caulfield of The catcher in the rye are the only two characters who claim (truthfully) that they receive poor grades in school. But this is due to boredom, not a lack of intelligence. In fact, Holden is an excellent literature student. His former English teacher, Mr. Antolini, calls him an "ace composition writer" (TC,182) and English is the only subject Holden excells in at Pencey. Holden explains that he failed everything else because he just didn't care: "They gave me frequent warnings to start applying myself--especially around midterms, when my parents came up for a conference with old Thurmer--but I didn't do it" (TC,4). Holden was consequently expelled.

Career Expectations of Protagonists

Table 9 compares the career aspirations of the protagonists. The totals are slightly different because Pardon me, you're stepping on my eyeball! has two protagonists.

TABLE 9
CAREER ASPIRATIONS

1950s

Artistic	Professional	Unknown	Other
July Ferguson--artist Francie Nolan--writer	Bud Crayne--Automotive Engineer	Jean Campbell Holden Caulfield Cress Delahanty Penny Howard Angie Morrow Ronald Perry	Bucky Calloway--starts geese sanctuary
2	1	6	1

1970s

Artistic	Professional	Unknown	Other
Patty Bergen--writer	Alice--social worker Oliver Barrett--lawyer Benjie Johnson - social worker	Hermie Flanders Brown Bryon Douglas Marsh Mellow Gail Osburne Jerry Renault Edna Shinglebox	
1	3	7	-

Table 9 shows no appreciable difference between the two groups in career aspirations of the protagonists. There is a high percentage of unknowns in both groups. However, five of the unknowns in the 1950s group intend to continue their education in college or university, although it isn't clear what courses they will study. Ronald Perry in All-American expects to attend Yale, Angie in Seventeenth summer is spending her last summer at home before leaving for college in the fall, Cress is enrolled in Woolman College at age 16 and Holden's father in The catcher in the rye wants Holden to attend an ivy league school, preferably Yale (although Holden wants no part of that). The two protagonists of the 1970s who definitely appear to be heading for college are Gail Osburne in Are you in the house alone? and Jerry Renault in The chocolate war. Gail is enrolled in a college preparatory course in high school and Jerry attends Trinity, a private boys' school dedicated to preparing middle-class boys for college.

There does not appear to be a reduced emphasis on university in the novels of the 1970s. Seven of the protagonists of the 1950s are aiming for a university education--Francie Nolan, Bud Crayne, Holden Caulfield, Cress Delahanty, Jean Campbell, Angie Morrow and Ronald Perry. The total number of protagonists of the 1970s who are likely university candidates is also seven--Patty Bergen, Alice, Oliver Barrett, Benjie Johnson, Jerry Renault, Gail Osburne, Bryon Douglas.

Hobbies

There is virtually no difference in the types of hobbies enjoyed by the protagonists in both groups of novels. Both groups of protagonists are involved mainly in quiet, home-centered or school-organized activities and the similarities in specific activities are obvious.

Francie Nolan, Cress Delahanty and Holden Caulfield from the novels of the 1950s all like to read, as do Bryon Douglas, Patty Bergen and Alice from the novels of the 1970s. Of the school-related activities, Penny Howard, Cress Delahanty, and Julie Ferguson (protagonists of the 1950s) work on their respective school newspapers as does Edna Shinglebox (protagonist of the 1970s). For the novels of the 1950s, Ronald Perry plays football and baseball for his schools and Holden Caulfield is manager of Pencey's fencing team. For the novels of the 1970s, Hermie is a member of his school's track team, Jerry Renault plays football and Oliver Barrett plays hockey for Harvard.

Francie Nolan and Cress Delahanty, both protagonists of the 1950s, write poetry. In the novels of the 1970s, both Alice and Hermie compose poetry and Patty Bergen has been asked to write an article for a city newspaper. Julie Ferguson, a protagonist of the 1950s, is on her school's decorating committee and in her spare time Julie redecorates the family living room; similarly, Patty Bergen enjoys fixing up her hide-out in the family garage.

Cress Delahanty and Francie Nolan of the 1950s both play the piano as does Alice of the 1970s. Marsh Mellow in the 1970s enjoys listening to tapes; Penny Howard in the 1950s listens to albums. Julie Ferguson and Jean Campbell from the 1950s and Edna Shinglebox from the 1970s all like animals. Julie builds bird-houses and helps her father train dogs; Edna builds nests and feeds mice.

In addition, there are some individual leisure pursuits: Julie draws, Bud works on cars, Bucky hunts and Marsh collects posters of the dead. There is a similar proportion of protagonists in each group whose hobbies are not mentioned--Jean Campbell and Angie Morrow from the novels of the 1950s and Flanders Brown, Benjie Johnson and Gail Osburne

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from the novels of the 1970s. The only protagonist who has participated in community-oriented and sponsored activities is Holden Caulfield, who "was in the Boy Scouts once, for about a week" (TC,140).

Use of Language

The novels of the 1970s show a great increase in the use of profane language by the protagonists. In the novels of the 1950s The catcher in the rye is the only novel containing profane language. In contrast, Are you in the house alone? and That was then, this is now are the only novels from the 1970s that do not contain profane language.

Another obvious difference in language between the groups of novels is in the point of view.

TABLE 10
POINT OF VIEW

1950s		1970s	
First-person narration	Third-person narration	First-person narration	Third-person narration
The catcher in the rye	All-American	Are you in the house alone?	The chocolate war
Seventeenth summer	Cress Delahanty	Go ask Alice	Pardon me, you're stepping on my eyeball!
	Double date	A hero ain't nothin' but a sandwich	Summer of '42
	Going on sixteen	Is that you, Miss Blue?	
	Hot rod	Love story	
	The sea gulls woke me	Summer of my German soldier	
	Swiftwater	That was then, this is now	
	A tree grows in Brooklyn		
2	8	7	3

Table 10 shows that the trend in using first person narration in the two groups has changed greatly between the 1950s and the 1970s with far more novels in the 1970s using first person narration. This probably indicates a greater sense of group identity in adolescent readers of the 1970s. That is, the realistic novel is intended to portray familiar situations to the young adult reader, and this identification between the young adult protagonists and the young adult reader is enhanced and strengthened through first person narration. The young adult protagonists seemingly speak directly to the young adult readers, thus allowing the vicarious experience to become more real to the young adult reader.

Thus, Chapter III demonstrates little difference between the two groups of novels in physical and intellectual attributes and pursuits of the protagonists. The protagonists of both groups have beauty, brains, and athletic ability. One important difference between the two groups of novels is the inclusion, in the novels of the 1970s, of two protagonists who cannot be described as white Anglo-Americans. This signifies greater awareness and acceptance of minorities on the part of protagonists of the 1970s than is evident of protagonists of the 1950s. As well, the increased use of profane language in the novels of the 1970s represents a more relaxed attitude towards social niceties and less concern about blasphemy on the part of protagonists of the 1970s as compared to protagonists of the 1950s.

CHAPTER IV

RELIGION AND MORALITY

Chapter IV is composed of two rather distinct parts--religion and morality. The first section analyses the role religion plays in the lives of the protagonists, beginning with Table 11 which records the different religious affiliations of the protagonists. This is followed by a discussion of the importance of religion in the lives of the protagonists, as well as the protagonists' views on institutionalized religion. The second section explores moral values and seeks to discover which moral values predominate in each group of novels. The results should indicate whether or not there is a difference in the views on religion and moral values held by protagonists of the 1950s and protagonists of the 1970s.

Table 11 demonstrates some difference between the two groups of novels in the protagonists' religious beliefs. Christianity predominates in both groups. However, some of the protagonists of the 1950s tend to be superficial Christians. The authors have simply included a token mention of Christianity. For example, religion is not central to Penny Howard's existence and she is much more likely to attribute events in her life to "fate" than to God. She is assumed to be a Christian only because she and her family attend a Christmas Eve candlelight service at church.

At the Academy Ronald Perry attends daily chapel (for which there is a strict dress code), but worship is of secondary importance. "Chapel" appears to be synonymous to "assembly" and any reverence is

TABLE 11
RELIGIOUS AFFILIATIONS OF THE PROTAGONISTS

1950s

Atheist	Christian	Other	Unknown
Holden Caulfield	Bucky Calloway Cress Delahanty Julie Ferguson Penny Howard Angie Morrow Francie Nolan Ronald Perry		Jean Campbell Bud Crayne
1	7	-	2

1970s

Atheist	Christian	Other	Unknown
Oliver Barrett	Alice Flanders Brown Bryon Douglas Benjie Johnson Jerry Renault	Patty Bergen --Jewish	Hermie Marsh Mellow Gail Osburne Edna Shinglebox
1	5	1	4

extended, not to God, but to athletes: "whenever the stars of the game entered chapel on the Monday morning, there would be a low stamping of feet" (AA,25). Similarly, religion is not a priority in Julie Ferguson's daily life; she seldom prays and does not attend services. She prays only once, when the various wrinkles in her predominantly smooth life begin to iron out--she receives free tickets to the Philadelphia dog show, Dick invites her to a school dance, and she becomes popular at school: "The multitude of her blessings swept her anew and she prayed a small prayer, out loud: 'Oh God, make me good enough!'" (GS,198). Presumably, since a multitude of blessings warrant a small prayer then few blessings justify no prayer.

However, the majority of the Christian protagonists (in both groups) regard religion as a serious and deeply personal experience. Angie Morrow prays and attends Mass regularly and when Jack suggests one evening that they stop at church for the Benediction, Angie readily (and happily) agrees:

> Religion is too personal a thing to share promiscuously and the thought of being there with Jack filled me with a kind of awe; made me feel as though I should tiptoe up the aisle and genuflect in careful silence.
>
> The very air of a church inspires reverence . . . (SS,89).

Francie Nolan is Roman Catholic. She believes in God, prays, has been baptized and confirmed, confesses her sins, does penance, attends weekly Mass, takes Communion, observes Christian holidays, and believes in eternal life. Occasionally Francie's frustration with her family's poverty overflows in angry outbursts against God. This is evident in the following discussion Francie has with her brother, Neeley:

> 'Neeley, do you believe that [God] looks right in this little old room?'
>
> 'You betcha He does.'
>
> 'Don't you believe it Neeley. He's too busy watching all the little sparrows fall and worrying about whether the little buds will burst into flowers to have time to investigate us.'

> 'Don't talk like that, Francie.'
>
> 'I will so. If He went around looking into people's windows like you say, He'd see that it was cold and that there was no food in the house; He'd see that mama isn't strong enough to work so hard. And He'd see how papa was and He'd do something about papa. Yes, He would!' (TG,234).

But Francie explains her true feelings in her own profession of faith:

> And she knew, without knowing how to explain why, that Jesus was entirely present, Body, Blood, Soul and Divinity in the wine in the golden chalice and in the bread on the golden plate . . . Sometimes I say I don't believe in God. But I only say that when I'm mad at Him . . . Because I do! I do! I believe in God and Jesus and Mary. I'm a bad Catholic because I miss mass once in awhile and I grumble when, at confession, I get a heavy penance for something I couldn't help doing. But good or bad, I am a Catholic and I'll never be anything else (TG,342).

Francie does believe in the miracle of transubstantiation and she governs her life according to the rules of the Church.

Religion also plays a major role in the lives of Cress Delahanty and Bucky Calloway. Cress believes in God, eternal life, and the power of prayer. Thus, she prays for Mr. Cornelius, whom she loves and who is dying (CD,215). The Calloways are also earnest Christians who use the "Good Book" as a source of guidance and hope: "Great was the lift in their spirits that came from an hour with Scripture" (SW,107). The Calloways find the "Word of God" thought-provoking and truly applicable to their daily lives.

Of the novels of the 1970s, five protagonists devote time and thought to religion. Alice believes in God and in Christian doctrines. She confides that "[she] was brought up to believe that God would forgive people's sins" (GA,34) and, like Holden Caulfield, Alice knows that there is life with God after death: "Actually I know that our souls will go back up to God" (GA,29). Alice frequently prays, asks God for help, and when she has run away for the second time and is really in trouble, she goes to a church, where she talks to "an old priest who really understands young people" (GA,86). Alice also thanks God for His blessings. At one point when Alice is babysitting she innocently eats some candy laced with acid and she believes that God's intervention prevents her from harming the baby: "Thank God I didn't hurt the baby. Thank you God" (GA,126).

Flanders Brown is the Christian product of an atheist household: "I had never admitted it to anyone, but I did believe in God. Was that being religious? I wasn't wearing out my knees at the side of my bed every night, but I did say my own version of prayers" (IT,12). This is in spite of her father's active attempts to destroy her faith. Her father asserts that "prayer is only talking to yourself" (IT,58) and that the solution to personal problems lies only in herself (IT,137). But Flanders remains true to her beliefs, declines the proffered membership in Carolyn Cardmaker's atheists' club and tells Cardmaker's father that "it's not against [her] principles to go to church" (IT,162).

Jerry Renault attends a private Catholic school, and while he doesn't pray in the novel, his comfort comes from his religion; confession to Jerry is a purge: "[Jerry] . . . had seen hate flashing in the teacher's eyes. More than hate: something sick. Jerry had felt soiled, dirty, as if he should run to confession and bare his soul" (CW,116).

Unlike Jerry, Benjie Johnson is a Christian who prays honestly and unpretentiously from his heart:

> I went in the bathroom, got down on the cold tile floor and prayed like never before in life, didn't pray no "Now I lay me down" like when I was a chile. "Please, God," I prayed, "send me a friend, someone to be crazy bout me. Pleeeeease, God!" I wait for like how Grandma say she get a sign. Nothin happenin but the sounda the faucet leakin. God somewhere else. I hit the bathtub so hard almost broke my hand (AH,75).

The only person practicing a religion other than Christianity is Patty Bergen in the 1970s group. Patty is Jewish and before the Christian world interfered she worshipped at the Memphis Synagogue:

> Before the gasoline rationing I used to go to Jewish Sunday school at the Beth Zion Synagogue in Memphis, so I know that Jews pray too. My father asked those people down at the Ration Board for some extra stamps, but Mr. Raymond Hubbard said that he thought eighty miles round trip was a long ways. to go praying and he couldn't in good conscience consider it a priority item (SGS,10).

Still, Patty continues to pray even if she cannot physically be present at the Jewish services, and she asks God to make Frederick Anton Reiker her friend (SGS,45). Thus when Patty sees Anton running free she ascribes his escape from the POW camp to God: "Just like I prayed. God went and sent Anton to me" (SGS,81).

Two of the protagonists of the 1950s--Jean Campbell and Bud Crayne --and four of the protagonists of the 1970s--Hermie, Gail Osburne, Edna Shinglebox and Marsh Mellow--have been placed in the "unknown" category. In general this is because no mention has been made of their religious leanings. The one exception is Marsh Mellow in Pardon me, you're stepping on my eyeball!. On the one hand Marsh prays (presumably to the Christian God): "Marsh found himself lying so much, he used to pray 'Oh, Lord, help my words to be gracious and tender today, for tomorrow I may have to eat them'" (PM,15). On the other hand, Marsh writes a letter to himself in which he dismisses God as a non-entity, and discounts such doctrines as the resurrection of the body:

> Also, Marsh, I hate to tell you, but there's no God, and I'm afraid Jesus was just a carpenter, and Lord only knows about Mount Olympus . . . Everybody's always inventing something to believe in, but tough luck, Marsh, they're all wrong . . . when you're dead, you're really croaked (PM,89).

It therefore becomes impossible to conclude that Marsh is either an atheist or a Christian (or a member of some other religion).

There is one self-professed atheist in each group of novels. Although Oliver Barrett's family in Love story is Christian, neither Oliver nor his wife Jenny believe in God. Oliver refers to his parents' practice of saying grace before meals as "a throwback to the Dark Ages" (LS,49) and Jenny and Oliver refuse to be married in a church, telling Jenny's devout father that "we neither of us believe, Phil. And we won't be hypocrites" (LS,65). However, Oliver becomes interested in God when he realizes that Jenny is dying:

> I began to think about God.
>
> I mean, the notion of a Supreme Being existing somewhere began to creep into my private thoughts. Not because I wanted to strike Him on the face, to punch Him out for what He was about to do to me--to Jenny, that is. No, the kind of religious thoughts I had were just the opposite. Like when I woke up in the morning and Jenny was there. Still there. I'm sorry, embarrassed even, but I hoped there was a God I could say thank you to. Thank you for letting me wake up and see Jennifer (LS,109).

Holden Caulfield of The catcher in the rye is the atheist of the 1950s. That is, he calls himself "sort of an atheist" (TC,100) and thus he has been placed in the "atheist" category. However, even more than Oliver Barrett, Holden thinks about Christianity and Holden is, in fact, quite deeply religious. Holden's interest in religion leads to several interesting discussions with his schoolmates about Christianity:

> I like almost anybody in the Bible better than the Disciples . . . [Arthur Childs] kept telling me if I didn't like the Disciples, then I didn't like Jesus and all. He said that because Jesus picked the Disciples, you were supposed to like them. I said I knew He picked them, but that He picked them at random. I said He didn't have time to go around analyzing everybody. I said I wasn't blaming Jesus or anything. It wasn't His fault that He didn't have any time. I remember I asked old Childs if he thought Judas, the one that betrayed Jesus and all, went to Hell after he committed suicide. Childs said certainly. That's exactly where I disagreed with him. I said I'd bet a thousand bucks that Jesus never sent old Judas to Hell. I still would, too, if I had a thousand bucks. I think any one of the Disciples would've sent him to Hell and all--and fast, too--but I'll bet anything Jesus didn't do it. Old Childs said the trouble with me was that I didn't go to church or anything. He was right about that, in a way. I don't. In the first place, my parents are different religions, and all the children in our family are atheists (TC,99).

But Holden obviously does believe both in Jesus and in the resurrection: "I know it's only [Allie's] body and all that's in the cemetery, and his soul's in Heaven" (TC,156). Holden knows that Allie's soul is in Heaven. Thus, neither Holden nor Oliver are absolute atheists.

Strong negative feelings about "institutional religion" are present in both groups of novels. Notable examples in the 1950s group are Swiftwater, The catcher in the rye and A tree grows in Brooklyn. The Calloways in Swiftwater are deeply religious and live by the "Good

Book", but they are not church-goers, unlike the hypocritical Doane Shattuck who profits by unmercifully foreclosing on the Calloways.

In The catcher in the rye, Holden dislikes ministers because they seem phony:

> If you want to know the truth, I can't even stand ministers. The ones they've had at every school I've gone to, they all have these Holy Joe voices when they start giving their sermons. God, I hate that. I don't see why the hell they can't talk in their natural voice. They sound so phony when they talk (TC,100).

Holden describes a very commercialized Christmas performance at Radio City where performers in fancy costumes parade around a stage carrying crucifixes and singing. Holden is unimpressed, and unlike his date, Sally Hayes, sees beauty and realness in a simple drummer who enjoys playing:

> I said old Jesus probably would've puked if He could see it--all those fancy costumes and all. Sally said I was a sacrilegious atheist. I probably am. The thing Jesus really would've liked would be the guy that plays the kettle drums in the orchestra . . . He's the best drummer I ever saw. He only gets a chance to bang them a couple of times during a whole piece, but he never looks bored when he isn't doing it. Then when he does bang them, he does it so nice and sweet, with this nervous expression on his face (TC,137).

Holden also relates a conversation between two men unloading a Christmas tree, thus exposing the hypocrisy that accompanies commercialized religion:

> While I was walking, I passed these two guys that were unloading this big Christmas tree off a truck. One guy kept saying to the other guy, 'Hold the sonuvabitch up! Hold it up, for Chrissake!' It certainly was a gorgeous way to talk about a Christmas tree (TC,196).

The criticism of institutionalized religion is implied in A tree grows in Brooklyn. Smith reveals the inflexibility of a rigid institution that fails to acknowledge individual needs when she writes that Francie has sinned by breaking her fast between confession and communion by eating the leftovers Johnny brings home from a wedding party. The irony, of course, is that undernourished Francie spends most of her life fasting because the Nolans simply do not have enough food to eat.

Criticism of institutional religion in the novels of the 1970s is found in Summer of my German soldier, The chocolate war, and Is that you, Miss Blue?. Patty Bergen's family cannot attend synagogue because a member of the Christian-in-name-only community just "couldn't in good conscience consider [praying] a priority item" (SGS,11). Moreover, it is Reverend Benn's wife who screams "Jew Nazi-lover!" at Patty (SGS,191). In The chocolate war, Brother Leon, representative of the Catholic church, is more concerned with realizing his ambition to be headmaster than in good will or any of the qualities Jesus represented. Brother Leon's complicity in the destruction of Jerry shows Leon to be a villain.

Carolyn Cardmaker, in Is that you, Miss Blue?, is outspoken in her criticism of institutional Christianity. She does not admire martyrdom and Christian purges; rather, she tells Flanders that they are "grotesque" (IT,12). Agnes Thatcher echoes Cardmaker's thoughts when she quotes D. H. Lawrence, who in 1912, said: "I worship Christ, I worship Jehovah, I worship Aphrodite. But I do not worship hands nailed and running with blood upon a cross . . . " (IT,66).

Eventually, after she is unfairly punished by the headmistress, Cardmaker forms an atheists' club, the membership of which requires the initiate to perform anti-organized religious tasks, such as singing hymns backwards. Yet Cardmaker does not reject God; her belief in Jesus is as strong as ever. Rather, she repudiates the institutions. This is evident in a discussion she has with Flanders:

> 'I'm now an atheist. God doesn't give a damn and now I know it.'
>
> 'If you know He doesn't give a damn, you can't be an atheist,' I said. 'According to atheists there isn't any God.'
>
> 'There isn't!' she declared. 'There's just a bunch of phonies living off stories of Jesus! Jesus was poor and he didn't own anything and he didn't even have a title, but look at the ones representing him today. Except for my father! They're all hustling to get the rich parishes with the big houses and long black cars, and they want to be the Right Reverend this and the Holiness that, and they're the most awful snobs you could ever see anywhere, Flanders! They all look down on my father because he's not chic or rich or all the rest of the crap they consider important. Well, I've had them and any God who lets them represent Him! I've had God! . . . Miss Blue's in trouble, too. I heard APE giving her hell for putting up that picture of Jesus in the john . . . That's what I mean about institutional religion! The really religious ones like Miss Blue get pushed around by the moneymaking rabble like APE! What's wrong with a picture of Jesus in the john?' (IT,86).

In the end Cardmaker, who has really never ceased to believe, is re-converted to Christianity by her father (who, being a minister, is very much a part of institutional religion).

The lifestyles of the protagonists in both groups of novels reflect the protagonists' respect for moral laws. These moral laws are reinforced and portrayed in the novels either by implication or overt discussion. Thus, in most of the novels no mention is made of theft, adultery, idol worship, murder, dishonoured parents and thus it is implied that the protagonists (and the other characters) do not indulge in such nefarious activities. Therefore, by virtue of their absence, these moral laws are reinforced.

The one value that is consistently mentioned and to which great importance is attached in both groups of novels is honesty--with oneself and with society. When Cress Delahanty is listing useful traits that will increase her popularity in school her mother suggests adding honesty, kindness and cheerfulness. Although Cress assures her mother that "it's all right to be honest", she points out that "there's nothing very outstanding about it" (CD,60). Thus Cress appears to take honesty for granted. Nevertheless, Cress remembers the very first lie she told: "But I remember that lie exactly, and how I hated it and repented it" (CD,207). This latter statement indicates that in fact Cress deeply appreciates integrity.

Penny Howard and the Calloways are also extremely honest. Penny Howard, who is usually very truthful in Double date, on one occasion does lie. She writes a math test for her twin sister, Pam, who has not had time to study. However, once the deed is done, Penny's sense of guilt is overwhelming and she is almost driven to confess. Mike Bradley, Penny's boyfriend, disapproves of the deception because it is dishonest and Penny herself thinks of it as "the most shameful act of her life" (DD,58). du Jardin also emphasizes the importance of honesty in relationships when Penny claims that her friendship with Mike is over because friendship can't survive a lack of honesty (DD,106). Honesty in business relationships is stressed in Swiftwater. When Mr. Shattuck decides to foreclose on the Calloways, he reminds Cam of their signed agreement. Cam replies: "I'd not forgotten. I'd not have even if 'twas naught but a handshake agreement" (SW,147).

Ronald Perry's integrity in All-American is also beyond reproach and when his friend-to-be Jim Stacey is accused of plagiarism, "[Ronny is] shocked. Cheating, outright cheating, shocked him" (AA,81). Julie Ferguson is another who dislikes mendacity. Julie does tell one lie in Going on sixteen when she skips school to go to Philadelphia (for a very good reason, of course) but she feels extremely guilty about it: "She had been prepared to tell a fib, if she had to, but the experience was new to her, and she could feel a slow flush of shame creep up her neck" (GS,97).

And in The catcher in the rye, Holden Caulfield, who is himself a superb liar, deplores his own and other people's dishonesty. Holden is forever labelling people as phonies and he refers to his own ability to tell falsehoods as "awful":

> I'm the most terrific liar you ever saw in your life. It's awful. If I'm on my way to the store to buy a magazine, even, and somebody asks me where I'm going, I'm liable to say I'm going to the opera. It's terrible (TC,16).

Honesty is also mentioned several times in the novels of the 1970s. Hermie tells a few very obvious lies in Summer of '42 but although he doesn't precisely feel guilty about it, Raucher asserts that "lying is out of character" (S4,79).

Bryon Douglas of That was then, this is now is a liar. He has trouble expressing his true feelings and therefore he lies. But his lies are not condoned. Charlie, the bartender who saves Bryon's life, chides Bryon:

> Charlie didn't get upset though, he just grinned. 'Bryon, you're an honest kid in most ways, but you lie like a dog. Take Mark--I wouldn't trust him around anything that wasn't nailed down, but I'd believe anything he said. I'd trust you with my wife, if I had one. I trust your actions, but I double-check most of your statements. You just think about it, and I think you'll come up with the reason why you haven't got a job before now. You just think about it' (TT,44).

Throughout the book Bryon matures, and learns to be honest with himself and thus with others.

Benjie Johnson of A hero ain't nothin' but a sandwich is another who, while he lies to himself by denying that he is hooked on drugs, cannot tolerate other people's deceit:

> I hate for people to lie on me. No matter what they color or creed--I can't stand nobody lyin. Everybody can be wrong sometime, and when you wrong, you oughta stand up and be wrong right out, and not be hidin and lyin. When I'm wrong, I just be it (AH,10).

In Summer of my German soldier Patty reflects on insincerity and simpleness: "O.K., so Freddy is simple. There are worse things than that. There's hypocrisy, for example" (SGS,122). Patty does tell several whoppers herself such as when she tells her mother that she sold twenty five dollars' worth of merchandise to one customer alone. But her next thought is "damn it, Conscience, go away" (SGS,74).

The friendship of Anton Reiker, the German prisoner of war, and Patty, is founded on complete veracity. Patty disapproves of Anton stealing a book from the POW camp and the following discussion ensues in which Anton is completely honest:

> 'In this classroom we call things by their rightful name. I became a thief when I took that book. I couldn't very well pay for it, and I didn't want my brain to starve if I had to go into hiding.'
>
> I felt close to laughing. 'You're very honest. I mean you don't lie, do you?'
>
> Anton shook his head. 'I try never to lie to myself and I dislike lying to my friends' (SGS,135).

In Pardon me, you're stepping on my eyeball! Marsh Mellow hates the lies he tells and prays to God for help. Edna Shinglebox detests duplicity. She therefore feels guilty about feigning interest in another boy just to get Marsh's attention:

> [Edna] also felt very guilty because actually, she was using this kid, and as weird as he was, she had no right to exploit him. She also decided it was deceitful. What happened to her whole new policy of being honest? 'Look, I've got to tell you something' Edna said (PM, 208).

Several other moral values appear in the novels. That self-pride is undesirable is evident in Swiftwater, when Bucky struggles to subdue his feelings of self-importance (SW,97). Theft is also discussed in several of the novels of the 1970s. Both Bryon Douglas and Benjie Johnson frown upon it. Bryon explicitly states that theft is a moral misdemeanor:

> One thing about it, though. Mark couldn't see anything wrong with stealing stuff. I could. It didn't much matter to me whether or not Mark was a thief, but I still felt that stealing was wrong--at least it's against the law (TT,25).

Benjie disapproves of theft because "it don't seem fair to anybody" (AH,13).

Many of the protagonists of the 1970s make a conscious effort to live by the Golden Rule. Like Jenny Barrett in Love story, Alice "wouldn't intentionally hurt anyone in this whole world" (GA,2). And Alice's mother's standing rule is: "If you can't say something nice about things don't say anything at all" (GA,15). In addition, Alice prays for her enemies, Jan and Marcie:

> I started to think about Jan and Marcie and for the first time I really wanted God to help them too. I really wanted them to get completely well and not to have to end up in a mental hospital. Oh, please God, I hope they do get well. Please help them and help me too (GA,144).

Patty Bergen in Summer of my German soldier helps Anton because he treats her decently. Because Anton is a friend to Patty, Patty extends her friendship to him:

> 'I wanted to help [Anton] because he wasn't a Nazi or a spy, and he wasn't even mean. Anton was the kindest, smartest man I've ever known. I wanted to tell that to the judge so he'd understand why I had to hide him. Why I had to help him stay free' (SGS,202).

Bryon Douglas also reaches a point where he turns the other cheek, refusing to take revenge on the Shepard boys who have beaten him up for something he did not do.

Finally, pre-marital sex is brought out in the novels of the 1970s. Of the novels of the 1950s, all of the protagonists appear to be virgins, but the same is not true of Alice, Oliver Barret, Hermie, Bryon

Douglas and Gail Osburne from the novels of the 1970s. Nevertheless, three of these protagonists begin to understand that intimate sexual activity should not be just a casual means of entertainment. In That was then, this is now Bryon says: "After a few weeks we'd drive by the park and make out for a little while. It was different for me though, because I had quit thinking only about myself, quit pushing for all I could get" (TT,87).

In Summer of '42 Hermie, after spending a whole summer obsessed with sex, finally makes it with Dorothy, who, crazed with grief at the sudden death of her husband, is unable to prevent it. Hermie bitterly reflects later that his lust was greater than his love:

> Plus he'd always remember that in a situation of crisis, his true character had come to the fore, revealing him to be more interested in sex than in compassion. He knew that for all time, he would be indelibly stamped as a shit, and a fuck, and a prick, and a . . . bounder (S4,264).

Alice experiences great remorse in Go ask Alice when she loses her virginity (GA,32). Later in the novel, when Alice is reunited with her family, she vows that she will engage in no more sexual activity until she is married, thus repudiating free sex:

> There will absolutely be no more sex in my life until after I have taken a man for better or for worse until death do us part, and then I even think we'll still be together . . .
>
> I wonder if Mom ever kissed another man besides Dad . . . I know she wasn't having sex with Humphrey. I don't think many girls did things like that when Mom and Gran were young. I wish things were still like that. I think it would be much easier to be a virgin, marry someone and then find out what life is all about. I wonder how it will be for me? It might be great because I'm practically a virgin in the sense that I've never had sex except when I've been stoned and I'm sure

> without drugs I'll be scared out of my mind. I just hope I can forget everything that's happened when I finally get married to someone I love. That's a nice secure thought, isn't it? Going to bed with someone you love (GA,145).

This chapter reveals some interesting similarities and differences between the two groups of novels. The religious affiliations of the protagonists of the 1970s are less frequently mentioned than for the protagonists of the 1950s. The greater number of token mentions of religious sympathies in the novels of the 1950s indicates that readers of the 1950s expected religious ties to be established even if they weren't emphasized. This expectation is less obvious in the 1970s. Four novels in each group contain protagonists who are deeply involved in their religions. Thus, there is no change between protagonists of the 1950s and the 1970s in their regard for the importance of religion in their daily lives. As well, strong criticism of "institutionalized religion" is present in both groups of novels, indicating that protagonists of both groups value simple and profound faith as opposed to the ceremonial aspects of religion.

Morality in both groups of novels is based on Biblical laws. Honesty with oneself and with society assumes primary importance in both groups of novels, revealing an important similarity between protagonists of the 1950s and protagonists of the 1970s. The novels of the 1970s also demean theft and revere the Golden Rule. Finally, premarital sex, a taboo in the novels of the 1950s, is openly discussed in the novels of the 1970s. In these novels many characters are sexually active, but they begin to question the reasons for engaging in intimate sexual relations and the place that sexuality should assume in their lives. This indicates greater sexual activity on the part of protagonists of the 1970s, and it demonstrates a more open attitude towards human sexuality. Interestingly enough, protagonists of the 1970s feel that sex takes second place to compassion and love.

CHAPTER V

ROLE OF THE FAMILY

Chapter V explores the role of the family. The nuclear family (consisting only of parents and children) is examined in Tables 12 and 13, which compare average family size and the number of single-parent families in each group. A discussion of the novels' portrayals of the family as an institution follows Tables 12 and 13 and attempts to define the place or role that the family assumes in the lives of the protagonists. Images of parents are also studied to determine differences between the two groups in portrayals of parents and in the projected relationships between parents and their offspring. A short discussion of one aspect of the extended family (that is, grandparents) completes the chapter.

The Nuclear Family

Table 12 on page 70 shows some difference between the two groups in family size. These changes reflect actual societal changes. The difference is even greater when two of the novels of the 1970s representing earlier generations are transferred to the 1950s table and the averages are re-computed. Table 13 on page 71 does not show any appreciable difference between the two groups in the number of single-parent families. However, the one-parent families of the 1950s listed in Table 13 are the result of the death of a parent. Two of the five single-parent families of the novels of the 1970s are the result of divorce or desertion. Specifically, Flanders Brown's parents have recently divorced and the John-sons were deserted by Benjie's father. Thus, there are protagonists of the 1970s who are more aware of and more directly affected by marital problems than the protagonists of the 1950s.

TABLE 12
FAMILY SIZE

1950s

	Size
All-American	3
The catcher in the rye	5
Cress Delahanty	3
Double date	3
Going on sixteen	2
Hot rod	1
The sea gulls woke me	3
Seventeenth summer	6
Swiftwater	4
A tree grows in Brooklyn	4
Average	3.4

1970s

	Size
Are you in the house alone?	3
The chocolate war	2
Go ask Alice	5
A hero ain't nothin' but a sandwich	2
Is that you, Miss Blue?	3
Love story	2
Pardon me, you're stepping on my eyeball!	3 2
Summer of '42	4
Summer of my German soldier	4
That was then, this is now	3
Average	3.0

Summer of '42	4
Summer of my German soldier	4
*Average plus 2 novels	3.5

*Average minus 2 novels	2.7

*Summer of '42 and Summer of my German soldier were published in the 1970s, but depict families living in the 1940s. The families in these two novels more closely resemble the size of the families presented in the novels of the 1950s. Thus, if the averages of the two groups of novels are computed after placing these two novels with the novels of the 1950s, a larger difference between the two groups in family size is observed.

TABLE 13
NUMBER OF SINGLE-PARENT FAMILIES

1950s			1970s		
No parents	One parent	Both Parents	No parents	One parent	Both Parents
Hot rod	Double date Going on sixteen Swiftwater A tree grows in Brooklyn	All-American The catcher in the rye Cress Delahanty The sea gulls woke me Seventeenth summer		The chocolate war A hero ain't nothin' but a sandwich Is that you, Miss Blue? *Pardon me, you're stepping on my eyeball! That was then, this is now	Are you in the house alone? Go ask Alice Love story Pardon me, you're stepping on my eyeball! Summer of '42 Summer of my German soldier
1	4	5	-	5	6

* Pardon me, you're stepping on my eyeball! has two protagonists: Marsh has lost one parent; Edna has both of hers.

The family as an institution is generally portrayed (in both groups of novels) as a unit generating love, security, and happiness. The parents usually have great love and respect for each other and exhibit great love, patience and understanding towards their offspring. The home atmosphere, characterized by mutual co-operation and respect for one another, exudes an aura of comfort and a sense of well-being.

The positive portrayal of the family is particularly evident in the novels of the 1950s. The Delahanty family spends much time sitting together in front of the fireplace, where they express their love for each other. The senior Delahantys' support for Cress is evident in their attempts to understand her problems, and the strength of their marital bond is revealed when Mr. Delahanty tells his wife that "[she was] born wearing [an attitude] that fit beautifully", which he defines as "radiant loving kindness" (CD,72).

A similar tight family bond is evident in many of the other novels of the 1950s. The Calloways in Swiftwater work as a close unit preparing their cabin for winter. Although Cam sometimes disappears, thus destroying the stability of the family, the image of family solidity reappears with Annixter's description of Lide Calloway: "[Bucky's mother] was married irrevocably to the greater, deeper side of Cam, [and although there was] little demonstration between them, the depth of that tie was always to be felt" (SW,21). Thus the family unit is revealed to be firm and durable.

In Seventeenth summer, the smooth running of the Morrow family is based upon mutual affection, respect, and enjoyment of their time spent together. Angie wants her family to approve of her. She asks permission to go out, is careful to return home at specified times, and is concerned that her family approve of her boyfriends: "it's important that the family like a boy" (SS,24).

The family is portrayed very positively in most of the novels of the 1970s as well, particularly in Go ask Alice. Alice describes her family as "good, fine, upstanding and loving" (GA,67). Alice appreciates the tremendous love her parents (and her grandparents) feel for one another: "Gran and Gramps and Mother and Dad could never possibly be happy unless they were together" (GA,146).

The family is acknowledged to be imperfect and Alice's parents do make mistakes. They nag Alice about her clothes, her hair and her friends and Alice complains that in discussions they do not do enough listening. Alice is disturbed by parental misunderstanding, and she leaves home twice. Yet each time she returns, she is welcomed with open arms:

> Mom answered the phone in the family room, and Dad ran upstairs to get the extension and the three of us almost drowned out the connection. I can't understand how they can possibly still love me and still want me but they do! They do! They do! They were glad to hear from me and to know I am all right. And there were no recriminations or scoldings or lectures or anything. It's strange that when something happens to me Dad always leaves everything in the whole world and comes. I think if he were a peace mission involving all humanity in all the galaxies he would leave to come to me. He loves me! He loves me! He loves me! He truly does! (GA,86).

Alice celebrates family love by writing: "HOME, HOME, HOME. Oh what a beautiful, wonderful, divinely lovely word" (GA,149). Alice herself wants someday to marry and have a family of her own, thus strengthening the image of the family as a desirable entity: "Daddy teased me and said he wouldn't be surprise[d] if I didn't make some young man a good wife someday. I hope he didn't notice the tears in my eyes, because I so much want to do just that!" (GA,96).

Although Flanders's parents have separated in Is that you, Miss Blue?, Flanders's reverence for the family unit remains intact:

> I didn't cry, but I ached in my heart badly. Not for [my mother]. Never for her. But for life before Bobby Santanni, for family life, for sitting around a table eating dinner together, or coming home to them or having them come home, all the things you take for granted before you land in a place ruled by bells and strangers (IT,37).

In Love story very positive images of "the family" emanate from Oliver's and Jenny's deep and abiding love for each other in spite of the difficulties they face in their early married life. Bryon Douglas in That was then, this is now comes from a less closely-knit family unit but he appreciates Cathy Carlson's home, where "everybody cared about each other and tried to act like decent people" (TT,109).

The two negative portrayals of the family occur in Are you in the house alone? and Summer of my German soldier, two novels of the 1970s. Gail refers to her family as "three free spirits, hardly connecting" (AY,147). There is little communication between Gail and her parents and thus Gail discovers by accident that her father has lost his job. This lack of communication is not resolved and Gail never does tell her parents about the threatening phone calls and notes she has been receiving. Gail's family does try to support her after the rape, but their failure to observe, from Gail's behaviour before the rape, that something was terribly wrong, overshadows their later efforts. Her family thus fails to provide the security, compassion and support present in the other novels.

The most negative family view occurs in Summer of my German soldier, where Patty is the unloved daughter with serious parental problems. Her parents are cruel and unsupportive and Patty's only sustenance comes from their housekeeper, Ruth.

Images of Mothers

Table 14 compares the images of mothers in the two groups of novels.

TABLE 14
PORTRAYALS OF MOTHERS
1950s

Positive	Negative	Mixed	No Indication
Cress Delahanty Double date Seventeenth summer Swiftwater		All-American The catcher in the rye The sea gulls woke me A tree grows in Brooklyn	Going on sixteen Hot rod
4	-	4	2

1970s

Positive	Negative	Mixed	No Indication
Go ask Alice A hero ain't nothin' but a sandwich Is that you, Miss Blue? Summer of '42	Pardon me, you're stepping on my eyeball! Summer of my German soldier	Are you in the house alone? That was then, this is now	The chocolate war Love story
4	2	2	2

In this table Hot rod, Going on sixteen, and The chocolate war have been placed in the "no indication" category because the protagonists' mothers are all dead. Love story has been included there because the nuclear family consists of Oliver and Jenny, and Oliver's parents are of secondary importance. In the novels placed in the "positive" category, the mothers are attractive, clever, caring and intuitive. Those placed in the "negative" category display cruelty and lack of support towards their children. Positive and negative qualities are almost equally balanced for the mothers in the "mixed" category.

Table 14 shows a slight difference between the two groups in portrayals of mothers. That is, two novels of the 1970s have negative depictions of mothers while the novels of the 1950s do not include "negative" mothers.

Four mothers from the novels of the 1950s are placed in the "positive" category. Celia Howard of Double date encourages Penny to become independent and Cress Delahanty's mother (although she often doesn't understand Cress) is unfailingly patient and is a source of great comfort to Cress in times of disappointment and sorrow. In Swiftwater, Lide Calloway, Bucky's mother, is good natured, self-controlled, and possesses strong inner strength. Similarly, Angie Morrow's mother in Seventeenth summer is nice-looking, intelligent and concerned.

The descriptions of the "positive" mothers in the novels of the 1970s are equally pleasant. Although Alice complains that her mother nags, Alice qualifies her complaint by acknowledging that nagging precipitates accomplishment: "If [mothers didn't nag] I'd hate to see what homes and yards and even the world would look like" (GA,17). Alice compares her mother to a jewelled pin and hopes someday to be like her: "It's a cultured pearl which means it's real and it looks like my Mom. Soft and shiny, but sturdy and dependable underneath so it won't dribble all over the place . . . someday I hope I can be like her" (GA,9).

Initially, Flanders's mother is not very positively portrayed in Is that you, Miss Blue? because she is seen through Flanders's eyes and Flanders has rejected her. Later, Flanders views her father more objectively, and realizes that her mother has a right to individuality. Her mother appears to be thoughtful, loving and very much concerned about Flanders. Hermie, in Summer of '42, likes his mother (S4,127) and as an older man refers to her as "protective and loving" (S4,274).

The single most endearing description of a mother comes from Benjie Johnson in A hero ain't nothin' but a sandwich. As ~~a~~ young child, Benjie wrote a composition about his mother in which he detailed her accomplishments (sewing, cooking, cleaning), her physical beauty, and her generosity:

> Once, in school, I had to write a composition bout a member of my family, that was when I was young and in lower grade.
>
> Composition went like . . . " My mother is plump but not fat. She is not tall or short, but just in between. She can sew, cook, and clean house nicely. Best thing about her is her walk, goin along like she's on her way to somewhere fine. Thing I don't like the most is her temper. She smile sweet and say, 'Don't do that, honeybunch,' say it over and over many times real cool, then she snatch up a pillow, throw it at you and yell . . . 'I SAY STOP! . . . She won't get mad a little by little, but just all at once.

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> 'She is very nice-lookin, but not so pretty as to make you feel shame. She has a round face and smooth cheeks with a dimple in one; when she smile, the dimple gets deep. Her color is reddish brown. My grandmother say it is because we got some Indian way back in our family. My mother laugh, show her dimple, and say, 'And a whole lotta African!'
>
> She is not cheap. She will give me show fare and has also paid for Jimmy-Lee to go with me when his father didden give him fare. She is cool at all times except when very mad (AH,102).

Several novels both in the 1950s and in the 1970s convey mixed impressions of mothers. Gail Osburne's mother in Are you in the house alone? is a snob, eavesdrops on Gail's phone calls (AY,16), and cannot communicate well with her daughter: "It had been a long time since I'd felt like confiding in my mother" (AY,39). Mrs. Osburne deceives Gail about her father's employment and, by attempting to have Gail transfer to another school, deprives Gail of the support she so desperately needs after the rape. Nevertheless, Gail's mother does sit up all night with Gail in the hospital, and at that time her concern and protectiveness are very real.

In That was then, this is now Bryan Douglas's mother is loving, unselfish and kind, but she also shows a lack of understanding of her sons and does not bother to discover their leisure time pursuits:

> That was a good thing about Mom--she'd cry over a dog with a piece of glass in his paw but remained unhysterical when we came home clobbered. About fights, she'd say, 'Don't fight at school, you'll get expelled.' About drinking, 'I'd rather you didn't,' so around her we didn't. She didn't know about some of the rest of the stuff we did--the pool games, the poker, the gang fights, the dry river-bed parties--but in that respect she wasn't any different from any other mother. Parents never know what all their kids do. Not in the old days, not now, not tomorrow. It's a law (TT,76).

Mrs. Douglas never questions Mark about the source of the money he contributes to the family and there is some irony in Bryon's statement that it is only after the police arrest Mark that his mother wakes up. Her awakening is much too late to offer much-needed assistance and guidance to Mark.

Of the novels of the 1950s, Ronald Perry's mother is placed in the "mixed" category because although she understands Ronny she is weak and does not approve of the girls he likes: "Well, whoever she is, she can't be a nice girl, pestering you at home like this. If I'd called your father up . . . " (AA,97). Katie Nolan of A tree grows in Brooklyn is also placed in the "mixed" category. At times she is strong and protective (she tries to kill the sexual pervert who accosts Francie on the dark tenement stairs) and at other times she is weak and unsupportive (she cannot find it within herself to accompany her terrified children to the clinic for their innoculations). Because Katie loves Neeley more than Francie, the mother-daughter relationship is often strained. At times Francie is rebellious and resentful, particularly when Katie decides that Neeley, and not Francie, should attend high school. In her bitterness and anger Francie accuses her mother of favouritism: "I can only see that you favor Neeley more than me. You fix everything for him and tell me that I can find a way myself. Some day I'll fool you, Mama. I'll do what I think is right for me and it might not be right in your way" (TG,331).

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Paradoxically, Katie often shows great wisdom in her dealings with her children, having the courage and foresight to explain sexuality to Francie:

> When Francie, as she wrote in her diary, started to change into a woman, she went to mama about her sex curiosity. And Katie told her simply and plainly all that she herself knew. There were times in the telling when Katie had to use words which were considered dirty but she used them bravely and unflinchingly because she knew no other words. No one had ever told her about the things she told her daughter. And in those days, there were no books available for people like Katie from which they could learn about sex in the right way. In spite of the blunt words and homely phrasing, there was nothing revolting in Katie's explanations.
>
> Francie was luckier than most children of the neighborhood. She found out all she needed to know at the time she had to know about it. She never needed to slink into dark hallways with other girls and exchange guilty confidences. She never had to learn things in a distorted way (TG,211).

Thus Francie really can ask her mother anything and Katie becomes human, with a mixture of good and bad qualities.

Holden's mother is also placed in the "mixed" category. On one level she is intuitive and insightful: "all you have to do to my mother is cough somewhere in Siberia and she'll hear you" (TC,158), but while she appears to nicely meet Phoebe's (Holden's sister's) needs, Salinger implies that Mrs. Caulfield has failed Holden in a profound and perceptive sense:

> Sometimes I horse around quite a lot, just to keep from getting bored. What I did was, I pulled the old peak of my hunting hat around to the front, then pulled it way down over my eyes. That way I couldn't see a . . . thing. 'I think I'm going blind,' I said in this very hoarse voice. 'Mother darling, everything's getting so dark in here . . . Mother darling, give me your hand. Why won't you give me your hand?' (TC,21).

Holden's antics represent his inability to view the world objectively; he is groping in a dark world full of hypocrisy and his mother offers him no guidance. Thus, Holden's cry of "Mother darling, give me your hand", is really an entreaty for the so far withheld help.

Finally, Jean Campbell's mother in The sea gulls woke me is positive and negative. An active member of her community (SG,20), she has good intentions and loves her daughter intensely. However, she frequently humiliates Jean because she cannot tell the difference between six and sixteen (SG,9). She suffocates Jean with love and Jean rebels by defiantly cutting her hair against her mother's wishes. Nevertheless, Jean is happy to see her mother when her parents arrive at St. Kethley.

The love and tenderness displayed by the mothers previously discussed are sadly lacking in the "negative" mothers presented in the novels of the 1970s. Edna Shinglebox's mother, in Pardon me, you're stepping on my eyeball!, is a highly magnified version of Mrs. Campbell. That Edna's description of her mother as "weird" (PM,6) is accurate is evident in the discussion Edna's mother has (in Edna's presence) with Mr. Meizner, the school psychologist:

> 'Now look, Mr. Meizner, I want you to know I sent Edna for posture lessons when she was seven years old. She used to look like a monkey when she went down the street. Don't think I didn't know about it . . . Anything that looked freaky about her we tried to fix. If the ears were off a little, we made sure they were pinned back closer to the head. We always encouraged her . . .' (PM,5).

Edna's mother possesses a rather unusual gift for conversation and she continues:

> 'A year ago I told Edna she shouldn't hang around with minority boys. Now we've changed our minds. We don't care if she

> hangs around with Attila the Hun. We don't care what it is as long as it wears pants and has the potential to grow whiskers. What we want is for Edna to join the living . . . Girls hate her too,' her mother babbled on. 'What have I done? Created Miss Super-Loser?' (PM,7).

She wants Edna to be a social success, but her unorthodox suggestions--computer-assisted romance and intimate sexual activity to ensure that the boys don't forget her (PM,59)--further estrange Edna. Mrs. Shinglebox's maternal instincts do not always predominate and she can be very cruel when angry, as Edna explains: "Sometimes I make my mother so mad she says she wishes I were a pig so at least by the end of the year I could be butchered and they'd have sausage in the freezer" (PM,159). Although Edna thinks of her mother when she is in trouble (PM,151) Edna's mother's negative qualities far outweigh the positive.

Marsh's mother is a drunk, unemployed witch, aptly nicknamed "Schizo Suzy". She is unintelligent (unable to find her way home from one block away), a flop in the domestic department and positively inhuman when drunk. She tells Marsh:

> 'You're a rotting, disgusting, revolting little son! And if you ask me, I should have had an abortion. That's what I think every time I look at you, Louis.' . . . According to Schizo Suzy, Marsh was either a sneak, a pothead or a sex maniac (PM,13).

In Summer of my German soldier Patty Bergen claims that her mother's beauty is only skin deep: "Sometimes I think God lavished so much beauty on her outsides that when he got around to her insides there just wasn't much of anything left over" (SGS,18). Mrs. Bergen is an excellent saleslady, but insincere:

> Mother is what you might call a prize saleslady. I mean, she has an answer for everything. If there were silver-dollar-

> sized holes running across the backside of that dress Mother would be talking about how fine it is for ventilation, or maybe even that it was a definite aid for irregularity (SGS,49).

Patty's mother possesses no positive qualities and thus she becomes incredible. She is far too blatant in her unreasonable dislike of Patty and in cruelly forcing Patty to get a permanent wave, thus destroying Patty's beautiful naturally-wavy hair.

Images of Fathers

Table 15 on page 84 compares the images of the fathers in the two groups of novels. Again, the similarities between the two groups in portrayals of fathers are obvious. Generally the "positive" fathers are kind, understanding, lighthearted, and, on occasion, stern. Two of the fathers, Mr. Campbell (1950s) and Mr. Shinglebox (1970s) lend their daughters support and help them to cope with unreasonable mothers. Jean's father insists that Jean be allowed to spend the summer on St. Kethley Island and Edna's father comforts Edna by assuring her that some day a man will see all her beautiful qualities.

Mr. Delahanty's thoughtful concern for Cress borders on indulgence and for Angie, Mr. Morrow's arrival home in mid-week is like a holiday (SS,105). Ronald Perry's father is a very industrious businessman who always seems able to make time for his son. He is receptive, occasionally stern, and wisely insists that Ronald accept responsibility for his own actions: "Unexpectedly his father came to his rescue. 'No, I won't forbid Ronald to go out. He knows better than either of us whether or not he can afford to go out. You've got to let him assume responsibility for his own acts . . . '" (AA,97). Mr. Perry firmly believes in the principles of democracy and equality and therefore gives Ronald his full support when Ronald and his friends fight for permission for the Black American, Ned LeRoy, to play football in the interstate football match.

TABLE 15
PORTRAYALS OF FATHERS
1950s

Positive	Negative	Mixed	No Indication
All-American Cress Delahanty Going on sixteen The sea gulls woke me Seventeenth summer		Swiftwater A tree grows in Brooklyn	The catcher in the rye Double date Hot rod
5	-	2	3

1970s

Positive	Negative	Mixed	No Indication
Are you in the house alone? Go ask Alice A hero ain't nothin' but a sandwich Pardon me, you're stepping on my eyeball! Summer of '42	Pardon me, you're stepping on my eyeball! Summer of my German soldier	The chocolate war Is that you, Miss Blue?	Love story That was then, this is now
5	2	2	2

Although Butler Craig is not formally married to Benjie's mother, he is Benjie's surrogate father in A hero ain't nothin' but a sandwich: "Benjie is my stepson, more or less, and I have tried to take the step outta that and be as much father as he will allow" (AH,17). Butler does move out for a brief time, but he returns, saves Benjie's life, and supports Benjie while Benjie tries to break the drug habit.

Both groups of novels contain mixed descriptions of fathers. Johnny Nolan in A tree grows in Brooklyn is well-meaning and kind, but he is also a dreamer and a drunk, who, because he is often unemployed, is unable to adequately provide for his family. Yet he is often unexpectedly resourceful. He washes Francie's infected arm without showing his nausea and fear; he arranges Francie's transfer to the school of her choice. He has shortcomings, but is sorely missed by his family and friends after his death.

Swiftwater's Cam Calloway is another who has strengths and weaknesses. A master woodsman, storyteller, carpenter and possessor of vast knowledge and love of nature, he is worshipped by his son Bucky. So great is Bucky's admiration for Cam, that when Bucky is given the choice of a new rifle or Cam's old rifle Bucky chooses Cam's rifle:

> 'Oh, Pa!' The words came in a gasp. 'It's the old curly maple I'd choose, if it's all one to you.' Cam's rifle was like Cam's self. Around it clung an eight-year saga of epic hunting, far travel, and adventure experienced by Cam' (SW,120).

Cam completely understands Bucky, instinctively knowing when Bucky is in love. Nevertheless, Cam has a weakness for liquor and he often disappears for weeks at a time.

Jerry's father in The chocolate war is mild-mannered and kind to his son, but the two are not close. They share an intense sorrow for Jerry's dead mother, but the funeral was the "last moment of intimacy [Jerry] and his father had shared" (CW,58). Mr. Renault, whose favourite word is "fine", and whose life is humdrum, becomes a symbol of a dull dreary world and Jerry resolves to be different.

In Is that you, Miss Blue?, Flanders's father is a researcher of questionable credentials and somewhat disreputable techniques. Flanders initially refers to her father as "her favourite parent" (IT,58) and he does interact effectively with her. However, Flanders, after watching her father in a controversial television interview, realizes that her father is not worthy of hero-worship. She tells Billy Ettinger, the headmistress's husband:

> 'Most of that junk is true. I guess it all is . . .
>
> My father means well,' I said, because I honestly felt that, even after what I had heard, even while I was still in the process of perceiving so many things--why the advanced therapy was always in another building, why we sometimes received obscene telephone calls I was always told to hang up on instantly . . . and even why my father didn't really want me for weekends in the new Maryland place. . . . But I was thinking in a lot of ways [my father] was a dog, a dirty dog if it was true that he had involved my mother in--I couldn't finish the thought . . . I didn't believe that much in my father anymore. Not enough to be what he was (IT,102).

Thus, while Mr. Brown's intentions may be good his techniques are not admirable and he has been placed in the "mixed" category.

The negative portrayals of fathers occur in two novels from the 1970s: Pardon me, you're stepping on my eyeball! and Summer of my German soldier. Marsh's much-admired father, Paranoid Pete, is a drunk and somewhat strange: "If somebody did something [Pete] didn't like, he'd just say, 'Well, I'll see you around.' And then he'd go to Canada. . . And if he didn't run off somewhere, then he'd just slug somebody" (PM,100).

Patty's father is another case. He is often extremely cruel, and on different occasions beats Patty severely and unjustly. He never listens to Patty's explanations before thrashing her. One beating occurs when Patty, amusing herself by throwing rocks at hubcaps, accidentally hits a window, and another beating occurs when he sees Patty sitting beside her forbidden playmate, Freddy Doud. For some reason not clearly explained by Greene, Patty's father feels unloved and is totally incapable of either extending or receiving it. Patty recounts how her love was rejected when she bought her father a present for Fathers' Day:

> I remember how important it had seemed then to give something special, something of value. . . . The buttons were pearl, but dyed in perfect matching blue. My hand glided across the fabric, which had the smoothness of marble. The label read, FINE EGYPTIAN COTTON. It was a shirt for presidents and premiers, princes and polo players. . . . [My father] opened the box, said 'Thanks,' and then, replacing the cover, he tossed it casually out of sight. But it's what happened next--what I did next--that even now makes me feel the painful pinch of shame. I brought the shirt back to him. 'Look, it has your initials, H.B.,' I said. 'And see the buttons, genuine pearl dyed to perfectly match the fabric which is very special too. Comes all the way from Egypt.'
>
> With a sudden half swing of his hand, he pushed both me and the shirt out of his way. 'I said, 'Thank you,'' he said, edging each word with finely controlled irritation (SGS,116).

Her father's only redeeming virtue is his generosity with food. He tells Patty that "as long as he lives [Patty can] eat anything [she wants]" (SGS,126). However, as his negative qualities predominate, he belongs in the "negative" category.

The Extended Family

Although these novels emphasize the nuclear family, grandparents are present in Double date and Cress Delahanty from the 1950s, and Go ask Alice, A hero ain't nothin' but a sandwich and Summer of my German soldier from the 1970s. The grandparents in all of these novels play similar supporting roles. They are kind, wise, understanding and unfailingly sympathetic towards their grandchildren.

In Double date Penny Howard's grandmother lives with the twins and their widowed mother and du Jardin's description of her is a superb example of stereotyping:

> [Penny's grandmother] was a brisk, energetic woman, with a sense of humour that was dry and unfailing. Gran's hair was white and her figure comfortably cushioned, but not fat. Her bright blue eyes didn't miss much that was going on. She was aware that times had changed since she was a girl, but, unlike many grandmothers, she felt that some of the changes might possibly be for the better. She and the twins were fond of each other, they got along fine. And even when Penny and Pam reached their teens, they found Gran understanding and not too hopelessly old-fashioned (DD,14).

Penny's grandmother excels in all the traditional pursuits of grandmothers. She is a good cook, seamstress, craftsman, and hostess. She is never impatient and "[Penny] and Gran [understand] each other pretty well" (DD,21).

Cress Delahanty has a good rapport with her kindly grandparents. In fact, her grandparents have even reserved a special room for Cress in their home. Cress grieves for her grandmother when she dies and in the end it is her dying grandfather who helps Cress come to an understanding of humanity.

In the novels of the 1970s, Alice and Patty Bergen are very close to their grandparents. Alice's grandparents unfailingly lend Alice moral support and like Alice's parents, welcome Alice back from her journeys without recriminations: "In the car on the way home Gramps scratched my back like he used to do when I was a little girl and whispered to me that I had only to forgive myself" (GA,91). Alice grieves deeply when her grandparents die.

In Summer of my German soldier Patty Bergen loves her grandparents and receives from them the respect, love and support her immediate family fails to provide. Patty and her grandparents enjoy each other's company, and at the end of one visit Patty reflects that "it was as though I had just left home and was now going to where I lived" (SGS,38).

In conclusion, this chapter underlines existing differences in the two groups of novels in family size and the reasons for single-parent families. The difference in family size is increased when the averages are re-computed after the two novels of the 1970s representing earlier generations are transferred to the 1950s group. Although there are a similar number of single-parent families in each groups of novels, there are protagonists of the 1970s who are more aware of and more directly affected by divorce and marital problems than protagonists of the 1950s.

The family in general is portrayed positively although two novels of the 1970s bow to reality and include unpleasant family situations. Nevertheless, an intimate family life is valued by all of the protagonists. Mothers and fathers are generally portrayed favourably, with human strengths and weaknesses, although two novels of the 1970s include predominantly negative depictions. The extended family is equally ignored in both groups of novels, although the grandparents who do appear receive positive descriptions and interact well with their grandchildren.

CHAPTER VI

ROLE OF EDUCATION

Education has long been considered one of the foundations of Western society and as part of this, the school assumes importance as one of the places within which knowledge is acquired and values are instilled. This chapter examines the images of school and teachers in order to ascertain differences between the two groups in terms of the perceived value of traditional education, as well as the function, importance, and influence of the school and its teachers on the lives of students.

The importance of education is either overtly expressed or implied through the actions of characters in all the novels. The senior Nolans in A tree grows in Brooklyn view education as the key to success. Mary Rommely tells her daughter Katie that "the secret lies in the reading and the writing" (TG,71) and Francie grows up reading a page of Shakespeare and a page of Gideon's Bible every night of her life. Truancy in Going on sixteen is frowned upon and Julie Ferguson's father forbids Julie to absent herself from school to feed the new pups. Angie Morrow in Seventeenth summer plans to attend college in the fall and her father encourages her to do some preparatory reading during the summer, telling her: "You'll have plenty of time for dating later on, Angeline. Your schooling is important now. Remember that. Education is one thing no one can ever take away from you!" (SS,87).

Mr. Antolini, Holden's former English teacher in The catcher in the rye, asserts that educated men express themselves more clearly and completely and humbly than non-scholars (TC,189), and that education aids individual development by instilling a sense of identity and direction:

> 'Something else an academic education will do for you. If you go along with it any considerable distance, it'll begin to give you an idea what size mind you have. What it'll fit and, maybe, what it won't. After a while, you'll have an idea what kind of thoughts your particular size mind should be wearing. For one thing, it may save you an extraordinary amount of time trying on ideas that don't suit you, aren't becoming to you. You'll begin to know your true measurements and dress your mind accordingly' (TC,190).

In Love story the fact that Oliver Barrett has a university education implies that he considers education important. In addition, Ruth, the only friend and surrogate mother of Patty in Summer of my German soldier, emphasizes the importance of education to Patty, insisting that she must return home to get an education after reform school.

Table 16 on page 93 groups the novels according to their portrayals of schools and teachers. The table shows a marked difference between the two groups in terms of images of schools and teachers. The majority of the protagonists of the 1950s have positive feelings about school and teachers. However, considerably fewer of the protagonists of the 1970s express positive feelings about school. This is reflected in the number of books (three) placed in the "negative" category. In these three novels the descriptions of schools and teachers are overwhelmingly negative.

TABLE 16
IMAGES OF SCHOOLS AND TEACHERS
1950s

Positive	Negative	Mixed	No Significant Indication
All-American Cress Delahanty Double date Going on sixteen Hot rod The sea gulls woke me		The catcher in the rye A tree grows in Brooklyn	Seventeenth summer Swiftwater
6	-	2	2

1970s

Positive	Negative	Mixed	No Significant Indication
Summer of my German soldier That was then, this is now	The chocolate war Go ask Alice Is that you, Miss Blue?	Are you in the house alone? A hero ain't nothin' but a sandwich Pardon me, you're stepping on my eyeball!	Love story Summer of '42
2	3	3	2

In the "positive" novels of the 1950s, the school is often the setting for entertainment activities and schoolwork is of secondary importance. The teachers are casually mentioned to be intelligent, well-informed, fair-minded individuals who expect disciplined behaviour and proper study habits. These teachers have developed good rapport with their students and are always available, often recognizing students' needs before they are expressed.

Mr. Guy Cole, the high school shop teacher in Hot rod, combines forces with Ted O'Day, the Avondale policeman, and strongly influences Bud Crayne. Cole's intense concern for human life inspires him to establish a Driver Training program in the school. He understands Bud and cars and recognizes Bud's need for guidance. He astutely tells Chuck Liddell:

> '[Bud] can handle a car, but he can't handle himself. The Roadeo is a contest with rules, Chuck. Strict rules. And Bud will lose because he doesn't care about rules. He thinks rules are for others, and he's above them. He won't get any further than you would get in basketball if you went into the game with that attitude' (HR,122).

Mr. Cole is proved correct when Chuck wins the Roadeo, but when Chuck is seriously injured in a car accident, Cole coaches Bud to success.

Similarly, in Going on sixteen, Miss Farrell, Julie's young and very attractive art teacher, establishes a very positive relationship with Julie. She is interested in Julie's sketches and offers Julie much good advice about drawing and re-decorating the Ferguson living room. She recognizes Julie's artistic talent and discusses Julie's further education with Mr. Ferguson. Another example of the sympathetic educator is found in The sea gulls woke me with Mr. Latham, Jean Campbell's literature teacher, who astutely discerns, long before anyone else, Jean's beauty and charm (SG,2).

Cress Delahanty's teachers are humorous and admired by Cress and her friends. Mrs. Delahanty relates a tale Cress has told her to Mr. Delahanty:

> "On his way out Mr. DuMont stumbled over a pair of tennis shoes somebody had left on the stage. He stooped, picked them up by the strings, swung them back and forth, and then said in what Cress reports as being a perfectly dead-pan, side-splitting way: 'I see Delahanty has been here.' . . . Then when everyone had stopped laughing at that, he said: 'They look like my size, but as a student of Delahanty's Law I intend to wait until I'm on a bus to try them on'" (CD,74).

In All American, much of the action occurs at school, where the importance of achieving good marks is stressed. At first Ronald Perry, who has transferred from a well-established private school, unfavourably likens his new school, Abraham Lincoln, to a brick ice cream factory (AA,60). However, the image is not altogether negative because the brick construction lends an air of solidity and security to the place, and the factory comparison is really quite pleasant--everyone likes ice cream!

Ronald's new teachers are not "striking" individuals: "The Duke, as Ronald was more and more realizing, was a personality. Mr. Curry was not" (AA,58), but they are intelligent and quietly effective. This is particularly true of Mr. Curry, the principal, who, without terrifying the students, adeptly convinces them that they must demonstrate self-discipline in study habits. As well, he supports his students when prominent businessmen in the town try to pressure the boys into playing Interstate football without Ned LeRoy. Mr. Curry defends the boys:

> 'True, but isn't our first responsibility toward these boys here?' Ronald was amazed at the little man's persistence. That mild figure behind the desk changed in his eyes; he really had what it takes; he was a fighter after all. And he was for them, on their side, not against them as some principals would have been in his place (AA,224).

Only two novels of the 1970s--Summer of my German soldier and

That was then, this is now--contain positive portrayals of schools and teachers. After Patty is reprimanded for daydreaming during class, her apology is lauded by the teacher:

> While Edna Louise attempted to revive the snickering, Miss Hooten's face gradually relaxed. 'Boys and girls, you have just heard a proper apology, and I hope that the next time any of you are called down that you will be able to do as well. Hear me talking, Edna Louise?' (SGS,157).

Miss Hooten's reaction indicates fair-mindedness and kindness. As well, Bryon Douglas in That was then, this is now enjoys school: "[Mark] went to school for lack of something better to do, because he sure didn't dig it the way I did" (TT,72).

Three of the novels published and popular in the 1970s portray schools and teachers very negatively--The chocolate war, Go ask Alice, and Is that you, Miss Blue?. Even though Alice always intends to go to college and considers education important, her descriptions of her teachers are unfavourable. At one point Alice writes in her diary that "every single teacher [she has] this term is an idiot and a drag [and that she] read once that a person is lucky to have two good teachers who stimulate and motivate him in his whole lifetime" (GA,17). Later in the novel, when Alice craves support in straightening out her life, her opinion of teachers is confirmed because she is abused by the principal:

> Today I went back to school and was called into the principal's office immediately. He informed me that he had a record of my behavior and that I was a disgusting example of young American womanhood. Then he told me that I was thoroughly selfish, undisciplined and immature and that he would not tolerate any misbehavior on my part at all. Then he sent me to my classes like garbage thrown in a disposal. What a jerk! (GA,92).

In addition, the school appears to be a drug dealers' haven. Connections are made in the school and drugs are easily distributed: "Jackie slipped me a couple of co-pilots in English when she passed out the test papers" (GA,77). Furthermore, Alice is harassed at school when she decides to change her life. Thus school offers no security, safety or support.

Flanders Brown in Is that you, Miss Blue? attends Charles School, an Episcopal boarding school in Virginia. Carolyn Cardmaker describes it to Flanders at their first meeting: "Being shipped off to Charles is a lot like being shipped off to an asylum" (IT,9). And Charles School is an unpleasant place. For example, it has a secret society, the members of whom are given special privileges:

> E.L.A. was the secret society at Charles School. (It was also the only one allowed.) No one but members knew what the initials stood for. All the members got special privileges; they even had a room of their own where no one else could go. They were the honored keepers of the library and could study in the library instead of under the supervision of faculty in study hall. Cardmaker called them the Extra Lucky Asses (IT,51).

The leaders of the E.L.A. are rich, talented, and possessors of everything save humanity and humility. Two E.L.A. members, Loretta Dow and France Shipp, conspire to "expose" Miss Blue because Miss Blue claims to have talked with Jesus. Consequently, Miss Blue is dismissed.

Furthermore, all of the teachers are abnormal: Miss Mitchell and Miss Able are lesbians (IT,34); Miss Balfour is completely self-centered causing Cardmaker to remark that "for Miss Balfour, hell will be a place with no mirrors" (IT,47); Miss Sparrow is reported to be secretly in love with the already married Reverend Cunkle and he with her (IT,105) and she refuses to defend Miss Blue, even though they are old friends. In Flanders's eyes Miss Horton is the most fair-minded: "I had a feeling Miss Horton didn't think certain girls should be more privileged than others any more than I did" (IT,117). Nevertheless, Miss Horton is impotent; she is not the headmistress and thus is virtually powerless. She failed even in her attempt to gain permission for faculty to wear pant suits when teaching (IT,32).

The headmistress, Annie P. Ettinger, whose initials, APE, form an unfortunately apt acronym, is described by Flanders as "an old mud turtle which someone has stood upright and put a dress on" (IT,21). APE is totally unintelligent and completely lacks understanding of the girls. And most of all, she victimizes Miss Blue.

Miss Blue herself, whose passion is inoffensive, becomes offensive. She is so earnest in her faith--saying long prayers at supper, hanging a picture of Jesus in the bathroom--that others are repelled and try to avoid her. However, she is the most successful science teacher Flanders has ever known "making [Flanders], hater of science and dunce about all things scientific, actually making [Flanders] interested in all that" (IT,91). That Miss Blue is astute and quietly sarcastic is evident as Flanders explains how Miss Blue renames 'noble' gases, 'snob' gases:

> 'Snob gases,' I said. 'Gases that refuse to combine with anything else under any conditions.' I suddenly thought of something which had not occurred to me before. Was Miss Blue

> slyly putting in her own two cents about the E.L.A. matter? It was the main topic of the day, after all; it had been for over a week. And Miss Blue had inserted into her lesson that while Cavendish, their discoverer, had called them "noble gases" because of their elite quality, she preferred to think of them as "the snobs" (IT,121).

But being a good teacher (and person) is not enough. Miss Blue is vulnerable and becomes the victim.

The school in The chocolate war is very important, being the society within which Jerry must live and cope. Trinity is a day school and a very unpleasant place:

> The school was notorious for "borrowers"--kids who weren't exactly thieves but walked off with anything that wasn't nailed down or locked up . . . Most of the kids didn't give a damn or have any respect for the rights of others. They rummaged desks, pried lockers open, sifted through books on a perennial search for loot--money, pot, books, watches, clothing--anything (CW,182).

The students are thieves and vandals, and the typical attitude towards teachers is that "there [is] nothing more beautiful in the world than the sight of a teacher getting upset" (CW,65).

The teachers are very negatively depicted. At best they are ineffectual peace-promoters and at worst they are participants in an evil conspiracy. When Cormier writes that "the Trinity brothers wanted peace at any price, quiet on the campus, no broken bones [and that] otherwise the sky was the limit" (CW,12), he implies that the brothers do draw the line on misbehaviour somewhere. This, however, is never demonstrated in the book. A teacher's role is supposedly to guide students intelligently and compassionately, but Cormier's teachers blindly and inhumanly follow the examples set by the students. Thus, when selling chocolates becomes popular and the harassment campaign intensifies, Jerry feels that the teachers conspire with the students to make him feel invisible: "And yet it was hard to tell about teachers--they were mysterious, they could sense when something unusual was going on. Like today. The kids are giving Renault the freeze so let's go along with it" (CW,215).

The individual teachers are either incompetent, ineffective, or villainous. Brother Eugene follows suit after his classroom literally falls apart before his very eyes; Brother Andrew gives Jerry the benefit of the doubt when Jerry's landscape drawing mysteriously disappears, but there is a sense of powerlessness because he tells Jerry: "Of course, Renault, as sympathetic as I am, if I do not find the landscape, then I must fail you this semester" (CW,185). Both the reader and Jerry know that the drawing has been stolen as part of the harassment campaign and thus we realize that the teacher has not dealt effectively with the situation; Jerry will unjustly fail art.

Brother Jacques comes close to being portrayed as admirable and upstanding. He deals effectively with his students; when the students dance like madmen every time he uses the word "environment", Brother Jacques repeatedly uses that word, exhausting them by the end of the period. Brother Jacques recognizes Archie as being reprehensible and accuses Archie of engineering Emile Janza's assault on Jerry. Jacques, however, becomes an ineffective puppet, arriving too late to prevent the damage:

> Archie didn't bother to answer. Brother Jacques probably considered himself a hero for putting out the lights and stopping the fight. As far as Archie was concerned, Jacques had merely spoiled the evening. And Jacques had arrived too late anyway. Renault had already been beaten. (CW,249).

And there is the sad reminder that Brother Jacques is no match for Brother Leon:

> Leon was suddenly there with them, one arm clapped around Jacques' shoulder.
>
> 'I see you have everything under control, Brother Jacques,' he said, heartily.
>
> Jacques turned a cold face toward his fellow teacher. 'I think we barely averted a disaster,' he said. There was rebuke in his voice but a gentle, guarded rebuke, not the hostility he had revealed to Archie. And Archie realized that Leon was still in command, still in the position of power (CW,249).

Finally, if there is such a thing as an out-and-out villain, Brother Leon is it. Physically, he is repulsive because he has "rancid breath" (CW,216) and is usually sweating (CW,143). He cruelly misuses the responsibility he is given as teacher and acting headmaster, and Archie's impression of him as a "snivelling bastard of a teacher" is entirely accurate. Brother Leon appears to be slightly insane, with "madness" a recurring image: he sweats "like a madman" (CW,23) and Brian Cochran, a senior student, likens him to a "mad scientist plotting revenge in an underground laboratory" (CW,147).

Leon exhibits total professional corruption as a teacher. Brian Cochran is forced to accept the position of treasurer of the chocolate sale because he fears Brother Leon's retaliation if he refuses the position:

> He'd hate to have Leon for an enemy, which is one reason he'd accepted the job of treasurer without making waves. Brian was a member of Leon's algebra class and he didn't want to take any chances with extra homework or sudden unexplained F's on exams (CW,95).

Brother Leon actually does blackmail another student, David Caroni, into explaining why Jerry refuses to sell the chocolates:

> Brother Leon was standing now. 'Tell you what, Caroni. At the end of the term, when the marks close, I'll review that particular test. Perhaps I'll be fresher then. Perhaps I'll see merit that wasn't apparent before . . . '
>
> Now it was Caroni's turn to feel relief from the tension, although his headache still pounded and his stomach was still upset. Worse than that, however, he had allowed Brother Leon to blackmail him. If teachers did this kind of thing, what kind of world could it be?
>
> 'On the other hand, Caroni, perhaps the F will stand' Brother Leon said. 'It depends . . .' (CW,109).

Brother Leon remorselessly takes revenge on Jerry. When all but Jerry's fifty boxes of chocolates are sold, Brian points out to Brother Leon that this is an impossibility--always some boxes are spoiled, lost or stolen, but Leon is not receptive: "Brian realized that Brother Leon didn't want to see the truth" (CW,217). Brother Leon watches Janza beat Jerry and, as Jerry is carried off in the ambulance, Leon gives his full support to Archie and the Vigils:

> 'Renault will get the best of care, I assure you,' Leon said. 'Boys will be boys, Jacques. They have high spirits. Oh, once in a while they get carried away but it's good to see all that energy and zeal and enthusiasm.' He turned to Archie and spoke more severely but not really angry. 'You really didn't use your best judgement tonight, Archie. But I realize you did it for the school. For Trinity' (CW,250).

And Archie thinks to himself: "Leon was on his side. Beautiful. Leon and The Vigils and Archie. What a great year it was going to be" (CW,250).

All differences aside, there are a similar number of mixed reactions to school and teachers in each group of novels. Smith writes in A tree grows in Brooklyn: "School days went along. Some were made up of meanness, brutality and heartbreak; others were bright and beautiful because of Miss Bernstone and Mr. Norton. And always, there was the magic of learning things" (TG,141).

Then there is Holden Caulfield and Pencey Prep, which "was a terrible school, no matter how you looked at it" (TC,3). Pencey has an excellent academic rating (TC,4) but is full of thieves (TC,4). Moreover, the school in The catcher in the rye is the place where innocence is lost. After all, the obscene signs Holden erases (or tries to erase) are in Phoebe's elementary school.

Holden's teachers fail to communicate with Holden, who says that Mr. Spencer, the history teacher, "hardly ever listened to you when you said something" (TC,10). On another occasion Holden remarks that "you don't have to think too hard when you talk to a teacher" (TC,13), thus implying that teachers are not really all that smart.

However, on the positive side, Holden, who is deeply disturbed, turns to a former teacher, Mr. Antolini, who is intelligent, humorous and interested in helping Holden. He accurately assesses Holden's problem:

> 'This fall I think you're riding for--it's a special kind of fall, a horrible kind. The man falling isn't permitted to feel or hear himself hit bottom. He just keeps falling and falling. The whole arrangement's designed for men who, at some time or other in their lives, were looking for something their own environment couldn't supply them with. Or they thought their own environment couldn't supply them with. So they gave up looking. They gave it up before they ever really even got started' (TC,187).

He assures Holden that others have also been confused, frightened and sickened by human behaviour and that Holden can learn from such men--if he chooses to do so (TC,189).

In Pardon me, you're stepping on my eyeball! Zindel implies that only the already rich gain from school: "Only the good-looking kids seemed to be the most popular ones. They were the ones that got everything out of school" (PM,36). The teachers receive unflattering descriptions: Mr. Fettman cannot keep order in the cafeteria because he is too busy dodging the grapes and peanut-butter-covered pennies that the students throw at him; Miss Ripper, Marsh's homeroom teacher, looks like a "mature Saint Bernard" (PM,167); Miss Conlin, the faculty advisor for the school newspaper, really knows her stuff but dishonestly leaves work early at least three times a week (PM,174); and Mr. Meizner, the school psychologist is "less than five feet tall and [weighs] over three hundred pounds" (PM,4). Nevertheless, Meizner's group therapy sessions with the school misfits are actually quite successful:

> It was rather well known that both Doris and Elaine had finally stopped wetting their beds. Since Meizner's class, a whole lot of things had changed. There'd been a lot of improvements in personality focus, as Mr. Meizner used to say. Jo seemed to get more like a boy, but by the same token, she also seemed happier (PM,191).

The teachers in Are you in the house alone? are less than inspiring. The principal is an unknown because he never leaves his office (AY,30); Coach Foster is a "middle-aged adolescent" (AY,36); and the guidance counselors are useless. Miss Venable is new and unsure of herself, and so wrapped up in her own problems that she is incapable of helping Gail, who has a serious problem. When Gail shows Miss Venable one of the threatening notes, Miss Venable accuses Gail of harassing her (AY,84). She hands the problem over to Mr. Sampson, the Dean of Boys, who keeps the note, and tells Gail that he'll "have a word with two or three of our problem boys" (AY,86).

But there is one very positive and outstanding exception. She is Madam Dovima Malevich, the elderly drama teacher, who "[teaches] on, in defiance of the Connecticut retirement laws" (AY,30). She is the only teacher to recognize that the students have a lifestyle (AY,31) and she cares deeply about her students. When Gail explains that she was raped, Madam Malevich believes her and reflects that the ancient stories celebrating rape as liberation are deleterious to society:

> 'Ah, so I feared. There is always that nugget of truth in all talk. I was ravished myself many times, in those primitive films I made. You saw one yourself. The old, old stories of the maiden who resists man's desire and her own, only to be liberated by what she cannot forestall. Harmless myths, I thought when I was young and dazed with dreaming. But not harmless when the myth fixes itself into a sick mind. Who did this to you?' (AY,127).

Moreover, she believes Phil Lawver did it. She wisely tells Gail that she "cannot run from this thing" (AY,128), thus giving Gail the advice and support hitherto lacking.

Finally, in A hero ain't nothin' but a sandwich, Benjie hates school and thinks that teachers are hypocrites:

> Schoolteachers can be some hard-eyed people, with talkin eyes; they mouth saying one thing and them eyes be screamin another. Teach will say, 'Be seated and open your book to page one nineteen and be prepared to read as I call your name.' But them eyes be stonyin down on you, speakin the message: 'Shits, sit your ass down, open the book, and make a fool outta your dumb self when I start callin on the ones who the poorest readers" (AH,89).

Nevertheless, Bernard Cohen and Nigeria Greene act in Benjie's best interest by turning him in and the principal explains his situation and thus becomes a sympathetic figure in the readers' eye:

> In this school we have Blacks, Whites and Spanish-speaking students and teachers. Our assembly programs have been planned to cover them all and the topics of the day, civil rights, economics, Vietnam, the vote, the draft, racism, nationalism, Communism, Socialism, welfare, homosexualism, women's rights, transvestism, a free Puerto Rico, Pan Africanism, the UN, Black capitalism, Zionism, Cuba, China, the Soviet Union, the religions of mankind, and so forth and so on. There aren't enough weeks in the year to cover the subjects. There must be time slots for holiday celebrations, Christmas, Chanukah, Lincoln's and Washington's birthdays, Easter and Passover, Mother's Day and Yom Kippur, Columbus Day, Thanksgiving Day, and Brotherhood Week. In this school we also observe the birthdays of Martin Luther King, Jr., and Malcolm X, Puerto Rican Heritage Week, and Afro-American Culture Week. This morning I received a delegation requesting assembly programs for the observation of Oriental and Eastern cultures (AH,54).

There is very little difference between the two groups with regard to the perceived importance of education as a means of self-development. However, the groups differ in their portrayals of school and teachers. The novels of the 1970s present a contemptuous picture of schools, where the teachers are frequently pictured as unintelligent, unenthusiastic and lacking any influence as positive figures in the development of students. Thus, while protagonists of the 1970s, like protagonists of the 1950s, value education, the former do not agree that the existing school structure promotes any sense of positive self-development or moral precedent. Rather, for the protagonists of the 1970s, schools are institutions that reinforce and legitimize inequality and injustice.

CHAPTER VII

PROTAGONISTS' PROBLEMS AND SOLUTIONS

The types of problems faced by the protagonists in these two groups of novels, and the successful (or unsuccessful) resolution of them, help convey the young adult protagonists' view of society. As well, the methods the protagonists use to solve their problems reflect the values these protagonists hold. By examining the problems and solutions of the protagonists, this chapter attempts to determine whether there is a difference between the protagonists of the two groups in (a) the societal view they held, and (b) their desired goals.

In Table 17 the novels have been grouped into either normal adolescent problems or abnormal problems, where normal problems include boy/girl relationships, minor family misunderstandings and the maturing (in thought and action) of individuals. Abnormal problems are those involving death, illegal activities, extreme psychological problems, or highly unusual situations uncommonly faced by adolescents.

Table 17 indicates a very great difference in types of problems faced by the protagonists in each group. The personal problems of the protagonists of the 1950s tend to be of a less serious and tragic nature than those of the 1970s. For example, four of the novels of the 1950s placed in the "normal" category deal with a shy girl's relationship with boys. In the novels of the 1970s, however, the protagonists face such grave issues as rape, death, drugs, and psychological disorders.

TABLE 17
TYPES OF PROBLEMS FACED BY THE PROTAGONISTS

1950s		1970s	
Normal Adolescent Problems	Abnormal Problems	Normal Adolescent Problems	Abnormal Problems
All-American The catcher in the rye Cress Delahanty Double date Going on sixteen Hot rod The sea gulls woke me Seventeenth summer	Swiftwater A tree grows in Brooklyn	Is that you, Miss Blue? Summer of '42	Are you in the house alone? The chocolate war Go ask Alice A hero ain't nothin' but a sandwich Love story Pardon me, you're stepping on my eyeball! Summer of my German soldier That was then, this is now
8	2	2	8

Thus, Table 17 shows that a new norm has been established in the novels of the 1970s, where abnormal problems are the norm.

TABLE 18
RESOLUTIONS

1950s			1970s		
SUCCESSFUL	IN-DETERMINATE	UN-SUCCESS-FUL	SUCCESS-FUL	IN-DETERMINATE	UN-SUCCESS-FUL
All-American Cress Delahanty Double date Going on sixteen Hot rod The sea gulls woke me Seventeenth summer Swiftwater A tree grows in Brooklyn	The catcher in the rye		Is that you, Miss Blue? Pardon me, you're stepping on my eyeball! Summer of '42	Are you in the house alone? A hero ain't nothin' but a sandwich Summer of my German soldier That was then, this is now	The chocolate war Go ask Alice Love story
9	1	-	3	4	3

Table 18 shows far fewer successful resolutions in the novels of the 1970s than in the novels of the 1950s. Tables 17 and 18 therefore indicate a more negative and realistic view of their world on the part of the protagonists of the 1970s than is expressed by the protagonists of the 1950s.

Two of the novels of the 1950s have been placed in the "abnormal" category. Both Bucky Calloway in Swiftwater and Francie Nolan in A tree grows in Brooklyn face basic survival problems (getting food, clothing) as well as the growing pains experienced by the other adolescent protagonists--such as first love, uncertainty and a strengthened sense of responsibility. Bucky's central problem, though, is how to conquer Swiftwater's opposition and establish a geese sanctuary. After much antagonism and conflict, Bucky is ultimately successful: "The concept of the sanctuary had really taken hold at last. Soon duck and goose hunting would be a thing of the past in this region, the bird man had assured him" (SW,255).

Francie Nolan's challenges are providing money for food and getting an education. After much suffering, and the apparent dissolution of Francie's dreams of a college education, miraculous solutions appear. Katie marries Sergeant McShane, thus solving the chronic money shortage, Francie becomes informally engaged to Ben Blake, a successful and ambitious law student, and the book ends with Francie leaving for the University of Michigan, where she will continue her education (without having attended high school).

Similarly successful endings occur in other "normal" novels of the 1950s as well. Penny Howard's grandmother, in Double date, states that "boys and lipstick and how late to stay out on dates are the vital issues" (DD,15) and this summary also applies to Seventeenth summer, The sea gulls woke me, and Going on sixteen.

Penny Howard, by pursuing her own personal interests without her self-confident twin Pam, establishes her individuality, makes new and lasting friendships, wins the boy of her dreams, and is crowned the most popular senior girl in the Prom Queen contest. In Seventeenth summer, Angie Morrow describes her first love as well as her growing understanding of her family and of the implications of maturing. Finally, after a wonderful seventeenth summer, Angie leaves for school coveting the memory of hers and Jack's love but realizing, without bitterness or regret, that the relationship has ended.

Jean Campbell is introduced in The sea gulls woke me as the unpopular, unpoised, and unhappy daughter of an overprotective mother. Jean escapes her mother's protectiveness by spending the summer with relatives on St. Kethley Island where she blossoms into a confident, sociable and extremely popular young lady, whose mother obligingly relaxes and adjusts herself to Jean's new-found self-sufficiency. Similarly, Julie Ferguson in Going on sixteen, is shy and awkward and becomes increasingly introverted as she watches her popular friends drift away. Julie also struggles with the anticipated and then the actual loss of her championship show dog, Sonny, to the show ring. In the end, however, Sonny returns, and Julie discards her self-consciousness and becomes a secure and valued member of her desired circle of friends.

Other problems faced by the protagonists of the 1950s are more serious. Bud Crayne learns to conquer his pride, to drive responsibly and to accept guidance from others. His immediate problem is to win the

State Roadeo and the accompanying engineering scholarship. Throughout the book, Bud accepts the challenge, grows up, loses the county Roadeo to Chuck Liddell, and after Chuck is conveniently injured, returns to challenge and win the state Roadeo. That Bud has learned to accept responsibility as well as his complicity in the deaths of several of Avondale's young people is evident in the following passage:

> 'I used to tell the kids to do what I would do when driving,' Bud said soberly. 'They tried, and some of them were killed. I'll never get that off my conscience. But maybe I can make up for it. Maybe, from now on, I can convince kids to drive like I do, And when I say drive like Bud, I mean the way Bud drives like Chuck' (HR,188).

Cress Delahanty describes the adolescent years of a young girl who learns about love. Cress has many minor problems in the book--such as an imperfect complexion and her insecure position in the school social structure. Her more significant challenges are understanding her grandfather's love for her grandmother, forgiving Mrs. Charlesbois, her music teacher, for abusing Cress's [misdirected] love and admiration, and observing and appreciating the love between her friends, Mr. and Mrs. Cornelius. Near the end of the book, the sixteen-year-old Cress has become self-centered and hard-hearted. She feels that her required presence at her grandfather's deathbed is an unwarranted intrusion into her self-contained world (CD,241). But once at home with her grandfather, Cress discovers that in fact she and her grandfather share their humanity and their appreciation of nature and she begins to love again:

> The dikes about Cress's heart broke. 'Oh Grandpa, I love you,' she said. He heard her. He knew what she said, his fingers returned the pressure of her hand. 'You were always so good to me. You were young and you loved flowers.' Then

> she said what was her great discovery. 'And you still do. You still love yellow violets, Grandpa, just like me' (CD,245).

In The catcher in the rye Holden Caulfield embarks on an unconscious quest--for innocence, love and identity. Holden has lost his innocence and he sees the world in all its degradation and hypocrisy. Holden has to compromise his own integrity to survive in such a world and he cannot deal with it.

Throughout his search for innocence in the world, Holden ponders his own fall from innocence. He mentions the unchanging museum and regrets that it is only the visitor to the museum who changes between visits: "Certain things should stay the way they are" (TC,122). Holden would like to preserve the innocence of children, which he explains to his sister Phoebe in a profound statement on social responsibility:

> 'Anyway, I keep picturing all these little kids playing some game in this big field of rye and all. Thousands of little kids, and nobody's around--nobody big, I mean--except me. And I'm standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff--I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be' (TC,173).

Holden would like to prevent children from descending to the world of experience. And Holden attempts to do so in the elementary school by erasing the obscene graffiti off the walls.

Holden does come to realize and accept the inevitability of the loss of innocence: "If you had a million years to do it in, you couldn't rub out even half the "Fuck you" signs in the world. It's impossible" (TC,202). In fact, he progresses to a point where he realizes that overprotection is harmful and fruitless. This is symbolized in Holden's description of Phoebe grabbing for the gold ring while on the carrousel and his astute remark: "The thing with kids is, if they want to grab for the gold ring, you have to let them do it, and not say anything. If they fall off, they fall off, but it's bad if you say anything to them" (TC,211). The carrousel becomes a symbol of life, which is a necessary combination of spiritual heights and worldly experience. The gold ring that Phoebe strives for symbolizes self-fulfilment and education. The attainment of such a prize is fraught with dangers--such as a fall (that is, from innocence). Holden comes to see beauty in the whole experience:

> I felt so damn happy all of a sudden, the way old Phoebe kept going around and around. I was damn near bawling, I felt so damn happy, if you want to know the truth. I don't know why. It was just that she looked so damn nice, the way she kept going around and around, in her blue coat and all. God, I wish you could've been there (TC,213).

Holden, after this revelation, stops running and goes home. However, the conclusion is indeterminate because Holden, when asked by the psychoanalyst if he intends to apply himself scholastically, replies: "I think I am, but how do I know?" (TC,213). Thus, Salinger implies, but does not state, that Holden will apply himself and thus successfully resolve his conflict with society.

The personal problems of the protagonists of the 1970s are more varied and more serious than those explored in Double date, Going on sixteen, The sea gulls woke me and Seventeenth summer. Marsh Mellow and Edna Shinglebox in Pardon me, you're stepping on my eyeball! both have psychological problems. Marsh feels responsible for his father's death: "Marsh could feel the old guilt about to explode inside of him . . . 'It's *your* fault!' a voice in his mind cried out. 'It was all your fault!' (PM,106). Marsh's guilt leads to Marsh's denial of his father's death and a rejection of life: "The world is a big bowl of loneliness, frustration, desperation, insecurity, deceit, disappointment, hopelessness and disillusionment" (PM,93).

Edna's problem is that she is a social outcast, afraid of the sharing that friendship requires:

> Edna had caught herself a dozen times in situations where she was horrified at sharing anything . . . She knew that she was probably wasting her whole life being scared and selfish. She knew it was part of the whole reason boys and girls didn't warm up to her . . . And no matter how she pretended nothing bothered her, she was really Miss Stingy Bachelorette of the Century, and she knew who made her like that too, but she decided she wasn't going to blame anyone anymore (PM,49).

Edna finally takes control of her life and resolves to be honest with herself and others. Thereafter, Edna helps Marsh admit to himself and Edna that Paranoid Pete is dead. Thus Zindel provides one of the few happy endings of the novels of the 1970s.

Two different protagonists in the novels of the 1970s--Alice of Go ask Alice and Benjie Johnson in A hero ain't nothin' but a sandwich--contend with drug habits. After Alice is innocently introduced to drugs, her insatiable curiosity about them causes her to experiment, resulting in a fatal addiction. Alice's tragedy is that she almost succeeds in breaking the habit. After several very unpleasant experiences, she not only reaches a point where she knows she "could resist drugs if [she] were drowning in them" (GA,131), but as her egocentricity decreases she begins to understand universal suffering: "I used to think I was the only one who felt things, but I really am only one infinitely small part of an aching humanity. It's a good thing most people bleed on the inside or this world would really be a gory, blood-stained earth" (GA,99). Alice learns the importance of communicating with all people (GA,69), and her inner strength helps her to forgive herself. Thus, the epilogue announcing her death is a total and unwelcome surprise.

Benjie Johnson is another drug addict, and one who refuses to admit he has a problem: "If you "on" somethin, that mean you hooked and can't give it up. I ain't hooked. What's draggin them is that I ain't gettin off of it yet" (AH,10). Drugs estrange Benjie from his family and friends. Benjie's rehabilitation is further complicated by his inability to accept love and friendship from the people who care about him. Finally, though, Benjie accepts Butler Craig's love and help. In an indeterminate ending, Butler is left waiting for Benjie outside a social center, hoping, but not altogether convinced, that Benjie will show up:

> Nothin really works until the boy wants to kick and report to the center on his own free will. Well, Benjie sure wants to, so we ahead of the game so far. . .
>
> We've had us a few days happier than any ever before, days that came out right and Sweets now startin her divorce action on groundsa desertion. Last night, after supper, me and Benjie went to playin records, laughin, and havin us a natural ball . . .

> Yeah, I'm out here standin in fronta the addict center. This is me! . . . I know that [Benjie'll] be here, but I sure wish he'd come on (AH,123).

It is left to the reader to guess whether Benjie succeeds in breaking the habit.

In Are you in the house alone? Gail Osburne is first terrorized and then raped by a sexual pervert and classmate, Phil Lawver. Gail experiences fear, loneliness, suspicion and guilt and she is unable to confide in an unfriendly society. Everyone fails Gail before the rape--Alison, who refuses to jeopardize her carefully planned future as the wife of Phil Lawver, the school guidance counsellors who dismiss it all as a harmless prank, and Gail's parents who are too caught up in their own problems to notice anything amiss with Gail. Gail is left thinking to herself: "Where are people when you need them?" (AY,53).

After the rape Gail has to contend with a disbelieving society that denies the existence of rape. Alone, Gail must cope--despite the bullying and obnoxious attitudes of the police, despite her parents who attempt to shield her by opposing her early return to school, despite Mrs. Montgomery, who declines to re-hire Gail as babysitter because Gail is now a reminder of what could happen to her own children, and despite the rapist who goes scot-free. Gail manages, but there is some sense of failure when, at the end, Gail reflects that individual protection took precedence over societal responsibility: "We were all trying to protect ourselves as individuals and families instead of organizing to make everybody safe" (AY,156). And Gail, while dissatisfied with the conclusion of the affair, remains undecided as to what should be done. (AY,156).

Oliver Barrett in *Love story* must deal with his grief at the death of his beloved wife, Jenny. Thus Oliver asks himself: "What can you say about a twenty-five-year-old girl who died?" (LS,1). Oliver feels guilty about Jenny's death and he cannot accept Jenny's vehement assertion that she doesn't regret foregoing her music scholarship to marry Oliver. After Jenny's death Oliver recounts the story of their love, without ever coming to terms with his grief.

Two of the novels of the 1970s dealing with personal problems that are resolved quite happily are *Is that you, Miss Blue?* and *Summer of '42*, two books placed in the "normal adolescent problems" category. In *Is that you, Miss Blue?* Flanders Brown matures, and in the process makes discoveries about herself, her parents, and others. Initially, Flanders suffers from the stress of her parents' separation as well as the adjustment to a new environment--Charles School. Here Flanders is torn between pity for a teacher, Miss Blue, and the desire for acceptance by the school leaders who ridicule Miss Blue. Flanders progresses to a point where her compassion for Miss Blue exceeds her admiration of the E.L.A., the school's secret society, and she defends Miss Blue. Flanders is also reconciled with her mother.

Hermie's trouble in *Summer of '42* is establishing his own identity: "At that moment in history Hermie was painfully astride the barbed-wire fence that separated boyhood from manhood. Which way he was to fall might have been screamingly obvious to a psychologist, but to Hermie the issue was very much in doubt" (S4,6). As Hermie changes physically he becomes positively obsessed with sex. He fantasizes about sex, masturbates, and, with his cohort, Oscy, sets out to lose his virginity. There is some awkwardness in this as it necessitates Hermie's purchase of prophylactic devices and his search for an agreeable girl. Finally, Hermie makes love with Dorothy, a grieving war widow who is emotionally unable to stop it. Thus Hermie's innocence is lost only to be replaced with self-blame and guilt for not preventing the action himself (S4,263). He berates himself for taking advantage of a helpless human being: "Plus he'd always remember that in a situation of crisis, his true character had come to the fore, revealing him to be more interested in sex than in compassion" (S4,264). Luckily for Hermie, Dorothy is compassionate and she leaves Hermie a comforting note expressing her wish that he will be spared senseless suffering (S4,273).

In That was then, this is now Bryon Douglas also experiences adolescent growing pains. In the book Bryon changes from an irresponsible unloving creature into a considerate and honest individual. Bryon finds it difficult to adjust to his changing emotions, particularly since his adopted brother Mark does not change and in fact resents Bryon's new aloofness. Bryon's internal conflict climaxes when he discovers and informs the police that Mark is pushing drugs. Bryon's confusion and uncertainty are left unresolved as the book ends with Bryon's statement: "And to think, I used to be sure of things. Me, once I had all the answers. I wish I was a kid again, when I had all the answers" (TT,159). Thus, for Bryon, growing up means the acquisition of desirable qualities such as honesty and the ability to love others as well as the undesirable loss of self-confidence and certainty.

Two of the novels, All-American (1950s) and The chocolate war (1970s), explore relationships between people. In All-American, Ronald confronts the problem of prejudice in a supposedly-equal society. Initially Ronald is an unthinking and privileged young man who supports democracy without understanding responsibility and human love. Throughout the book Ronald becomes increasingly humanistic, to the point where he defends Ned LeRoy's right to play football with the school team in Miami. And he is successful--the complete football team travels to Chicago to play intersectional football.

Conversely, Jerry Renault in The chocolate war disturbes the universe by refusing to sell chocolates in Trinity's annual chocolate sale, thus antagonizing two formidable and unbeatable opponents, Brother Leon and Archie Costello. Leon and Archie, who are both governed by ruthless ambition, set out to destroy Jerry, who stands in the way of success. Jerry is alienated and harassed by his fellow students and finally utterly destroyed. In an unfair fight, Jerry finally collapses physically and morally:

> He had to tell Goober to play ball, to play football, to run, to make the team, to sell the chocolates, to sell whatever they wanted you to sell, to do whatever they wanted you to do. He tried to voice the words but there was something wrong with his mouth, his teeth, his face. But he went ahead anyway, telling Goober what he needed to know. They tell you to do your thing but they don't mean it. They don't want you to do your thing, not unless it happens to be their thing, too. It's a laugh, Goober, a fake. Don't disturb the universe, Goober, no matter what the posters say . . . Just remember what I told you. It's important. Otherwise, they murder you (CW,248).

Finally, the only protagonist to experience family antagonism is Patty Bergen of Summer of my German soldier. Patty is a lonely little girl who lacks the family love and support that are essential for her well-being. Her family's dislike and criticism cause feelings of insecurity and inadequacy. Finally, Patty meets a friend who accepts her love and extends his own. Unfortunately, he turns out to be Anton Reiker, an escaped German prisoner of war and thus the object of the community's hatred. But he understands Patty's insecurity, telling her: "Even if you forget everything else I want you to always remember that you are a person of value, and you have a friend who loved you enough to give you his most valued possession" (SGS,155). After Anton is killed, Patty's involvement is discovered and the wrath of the community descends on Patty's head and she is sent to a reformatory.

However, Patty grows in appreciation of her self-worth, realizing that truth and compassion for fellow human beings are truly good qualities: "I do know that in spite of everything I did and everything people say about me I don't feel bad, not anymore. I'm not bad, and right now that seems important" (SGS,222). Thus Patty's internal conflict is resolved, but the external problem remains. When the book ends her family shows no interest in her, her only visitor being Ruth, the housekeeper. Whether or not Patty's family problems will be solved is left to the reader's imagination.

This chapter demonstrates that protagonists' views of society are less optimistic in the 1970s, and that values have changed. Protagonists of the 1970s face a more violent and less lawful society than the protagonists of the 1950s. Moreover, the greatly increased number of unsuccessful resolutions in the novels of the 1970s indicates a belief, on the part of the 1970s protagonists, that compromise and happiness in such a violent world are unlikely. However, the authors do emphasize the necessity to fight for one's beliefs regardless of outcome.

In addition, the desirable goals of the protagonists changed between the 1950s and the 1970s. The novels of the 1970s place greater emphasis on individuality than do the novels of the 1950s. Five of the 1970s novels (Are you in the house alone?, Go ask Alice, A hero ain't nothin' but a sandwich, Love story, Pardon me, you're stepping on my eyeball!) contain protagonists who must, alone, find the inner strength to face and survive in an ugly world. Two (The chocolate war, That was then, this is now) of the novels of the 1970s stress the development and retention of individuality despite pressure from society to conform. Three novels (Is that you, Miss Blue?, Summer of '42, Summer of my German soldier) underline the establishment of identity but also the importance of human compassion.

By comparison, the novels of the 1950s do not stress individuality, with the protagonists in eight of the novels striving for companions or learning social responsibility. The female protagonists in four novels (Double date, Going on sixteen, The sea gulls woke me, Seventeenth summer) manage to find male companions, ensuring their acceptance in their communities; four other novels (All-American, The catcher in the rye, Cress Delahanty and Hot rod) contain protagonists who learn social responsibility and human compassion. One of the novels emphasizes the importance of education (A tree grows in Brooklyn) and one (Swiftwater) expresses the need for environmental harmony. Neither of these last two concerns are present in the novels of the 1970s. Hence the protagonists of the 1970s value individuality first and foremost, and compassion secondarily. In contrast, the protagonists of the 1950s value social acceptance primarily, with education and the balance of nature a distant second.

CHAPTER VIII

SUMMARY AND CONCLUSIONS

The purpose of this study was to determine if protagonists' values and perceptions of North American society, as portrayed through twenty popular young adult novels, changed between the 1950s and the 1970s. The books used in the analysis were chosen by comparing a variety of reader interest surveys and related resources and selection tools commonly used by public and school librarians. The ten books for each time period that were most frequently listed in those sources were selected for inclusion in this study.

Once selected, the following categories were examined in each book:

a) the protagonists' views of society and their perceived place in that society (including settings, socio-economic status, images of authority figures);

b) the intellectual and physical characteristics of the protagonists (including physical beauty, race, athletic ability, intelligence, academic performance and career expectations, hobbies, use of language);

c) the role of religion and moral codes;

d) the role of the family (including family size, portrayals of parents and grandparents);

e) the role of school and education (including images of teachers);

f) the problems faced by the protagonists and the methods employed by the protagonists to solve the problems.

The analysis of these novels indicates more pastoral settings in the novels of the 1950s and an accompanying lack of contact by the protagonists of the 1950s with various authority figures. The novels of the

1970s were more frequently set in urban locations and the protagonists of the 1970s were more aware of, and more frequently clashed with, a greater variety of authority figures than did the protagonists of the 1950s.

In general, the protagonists of both groups of novels enjoyed the same middle-class socio-economic status. As well, the protagonists in both groups of novels were outsiders--either physically or mentally. They differed, though, in their responses to alienation. The protagonists of the 1950s showed far more willingness to conform to societal pressure than did the protagonists of the 1970s.

Although there was similar emphasis in both groups of novels on beauty, brains and athletic ability, there was some difference in the cultural heritages of the protagonists, with two protagonists of the 1970s possessing backgrounds other than "white Anglo-American". In terms of language there was a far greater use of profanity in the novels of the 1970s, and in addition, first-person narration dominated in the novels of the 1970s while third-person narration characterized the novels of the 1950s.

The religious affiliations of the protagonists were less frequently mentioned in the novels of the 1970s, but a similar number of protagonists in each group regarded religion as an important part of their existence. Strong criticism of "institutionalized religion" was noted in both groups of novels, as was a similar emphasis on morality, and, indirectly, Biblical laws. The importance of honesty was repeatedly stressed in both groups of novels. The novels of the 1970s also discussed premarital sex, a taboo topic in the novels of the 1950s.

A large difference in average family size was noted. Although there was a similar number of one-parent families in both groups, marital problems were the cause of family break-up in two of the novels of the 1970s, while death was the sole cause of the incomplete family unit in the novels of the 1950s. Two of the novels of the 1970s contained negative protrayals of the family as a unit and of the mothers and fathers. Grandparents in both groups were depicted very positively, and in general, the protagonists in both groups valued a secure and intimate family life.

Education was regarded as important by all of the protagonists, although the images of schools and teachers tended to be negative in the novels of the 1970s and positive in the novels of the 1950s. Finally, there was a very great difference between the two groups in types of problems faced by protagonists. Protagonists of the 1950s were generally troubled by boy/girl relationships, minor family misunderstandings, and their own maturity. A new norm was established in the novels of the 1970s with the protagonists confronting a greater variety of more serious problems, such as death, illegal activities and extreme psychological problems. Moreover, although there were far fewer successful resolutions in the novels of the 1970s than in the novels of the 1950s, the authors of the 1970s emphasized the importance of standing up for one's beliefs, even in the face of seemingly insurmountable opposition.

This study indicates a greater change between the 1950s and the 1970s in the protagonists' views of North American society than in their values. Protagonists of the 1970s possessed a far less optimistic and more realistic world view than the protagonists of the 1950s, experiencing a greater variety of more serious problems than those confronted by the protagonists of the 1950s. In addition, protagonists of the 1970s felt that compromise and happiness in an unsympathetic and hostile environment were unlikely.

The protagonists of the two groups of novels held very similar values. Beauty was considered a great asset by the protagonists of both groups. Intelligence and athletic ability were also valued. Surprisingly, protagonists of neither group appeared to place great significance on material wealth and sincere religious beliefs were considered important, as were honesty, education and family life.

The differences that were apparent are the inclusion of multicultural protagonists in the novels of the 1970s, as well as sexually active protagonists and protagonists characterized by their use of profane language. While the protagonists of the 1970s did not assume a "hands off" attitude towards sex, the majority did conclude that human compassion and love take precedence over sexual activity. This was also evident in the novels of the 1950s where marriage (and everything it represents in the novels--compassion, understanding and tolerance) preceded sexual activity. The two groups' sets of values are thus very similar. Finally, protagonists of the 1970s saw society in less positive a light than did protagonists of the 1950s and, because the values of the two groups basically remained the same, protagonists of the 1970s valued acceptance in [what they concluded was a degenerate and violent] society less readily than protagonists of the 1950s. This attitude translates into an apparently greater stress on individuality on the part of protagonists of the 1970s. In actuality, however, values changed less than the perception of society and hence protagonists of the 1970s were less willing to conform to that society than were protagonists of the 1950s.

From a summarization of what was found in the novels, it may be reasonable to extend the analysis by suggesting that these novels reflect the readers' views and values, as well as the changes that occurred in them, between the 1950s and the 1970s. Young adult novels can be separated into several categories--mystery, romance, science fiction, fantasy, realistic fiction--and to each kind of novel the reader brings a certain set of expectations. To realistic fiction he brings the expectation that it reflects the real world. Kenneth L. Donelson suggests that: "What is distinctive about the new realism is that the best of it treats candidly and with respect problems that belong specifically to young adults in today's world . . . The problems that go along with modern adolescence did not exist in the nineteenth century, so, of course, they were not written about."[4] What also might be argued is that in a much faster paced twentieth century, a generation span would see significant changes as well.

Given that the primary concern of publishers is an economic one, it is reasonable to claim that publishers most frequently anticipate reader response and then publish materials that concur with reader sentiment. Thus, to some extent, books published reflect what the reading public desires to read and the popularity of realistic novels consequently depends on the extent to which these novels agree with the readers' feelings and expectations about society.

When one grants the authors of realistic fiction with perceptiveness about society, an ability to translate that perception into meaningful prose, and a sincere belief in the reader to respond to the composite picture, then it is possible to suggest that the world of the novel reflects the world as the reader perceives it. Thus it is likely that the qualities of the protagonists or the ideals they hold important are also considered important by the young adult readers, hence the reason for the popularity of the books. Therefore, based on the analysis of twenty popular realistic novels, the following conclusions about the young adult readers can be suggested. Because the novels of the 1970s presented a far less optimistic and more realistic world view than the novels of the 1950s it is possible to suggest that readers of the 1970s had a more pessimistic outlook than readers of the 1950s, expecting society to confront them with a greater variety of more serious problems than confronted the readers of the 1950s. In addition, given the popularity of novels containing unsuccessful resolutions, it may be that readers of the 1970s felt that compromise and happiness in an unsymathetic and hostile environment were unlikely.

All of the novels in this study contain elements of the "beautiful people syndrome", where the protagonists value and possess beauty, intelligence, and athletic ability. This would seem to reflect a stress by the readers on those particular assets. As well, the protagonists of both groups of novels were predominantly middle-class. Readers of the 1950s and the 1970s would be familiar with a middle-class lifestyle and its attendant comforts; they therefore appear neither to expect nor to value great wealth.

The novels of both groups stress the importance of sincere religious beliefs, honesty, education and family life. But differences were evident through the inclusion in the novels of the 1970s of non-white-Anglo-American protagonists, sexually active protagonists and profane language. The readers of the 1970s would seem to have a greater awareness of and acceptance of multi-culturalism as well as a more open attitude towards sexual activity and profane language than did readers of the 1950s. Finally, protagonists of the 1970s saw society in less positive a light than did protagonists of the 1950s and were less willing to conform to it; it is plausible that the readers' perceptions of society changed in a similar way.

NOTES

[1] Lewis A. Coser, *Sociology through literature: an introductory reader*, p. 2.

[2] Coser, p. 9.

[3] Maureen Daly, *Seventeenth summer*, p. 51. All later references to this book will appear in the body of the thesis as SS. The following will also be used: *Go ask Alice*--GA; *Swiftwater*--SW; *Going on sixteen*-- GS; *A hero ain't nothin' but a sandwich*--AH; *The chocolate war*--CW; *Double date*--DD; *Hot rod*--HR; *Summer of my German soldier*--SGS; *That was then, this is now*--TT; *Is that you, Miss Blue?*--IT; *Are you in the house alone?*--AY; *Summer of '42*--S4; *The catcher in the rye*--TC; *Love story*--LS; *A tree grows in Brooklyn*--TG; *The sea gulls woke me*--SG; *All-American*--AA; *Cress Delahanty*--CD; *Pardon me, you're stepping on my eyeball!*--PM.

[4] Kenneth L. Donelson and Alleen Pace Nilson, *Literature for today's young adults*, p. 181.

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* Refers to the studies used in selecting the novels used in this thesis.